mor enoize

thre e

Second Print January 2010

The cover shows the frontispiece to the debut album of Finnish hardcore band Terska, which is called Orgasmoottori. I order you to get the album, further information below.

editors notes.

Talk about fanzine editorial angst! Jesus christ almighty! Some of you may know I tried to make this other zine before and as usual I went all over the world shouting about my damn zine. But inevitably it got delayed and in the very last second before committing to print 250 copies -literally as the prints were being prepared- I had to pull out because of page order being fucked up, some text was missing and all sorts of ridiculous things that should not happen to a DIY fanzines. I had to retract to my roots and make it more DIY! Two years later I wrote More Noize #1, it was a two-doublesided leaflet or newsletter format. I had managed to squeeze in over 10,000 words and it was great! I printed some 150 copies in total and spammed the digital world with Pdf versions. The feedback was great, everyone loved it. I got some emails from friends about doing split-zines and More Noize #2 was quickly patched up. This was end of August, it is now October and the photocopier I was given for free at work has fallen apart and I am sitting on about 50 half-printed zines. I am also broken with no prospect of printing the zine in any large numbers. While waiting for print however I managed to write this issue, took me perhaps a week to be honest, but then I have spent possibly a month re-writing the editorial! Seriously! I took a bucket of water over my head and said to myself - now I am going to change the world! I am going to include every piece of news in the punk/HC/DIY world, I will review every new release there is, I will write poetic powerful statements that will make the world fall on its knees in front of me and people will send me records for free for review purposes and one day I can spend the money I spend on records on printing the fanzines instead. In short like Napoleon I thought I was a fucking magazine editor and (as Andy Shocker joked after having read my *Contrast Attitude LP* review in More Noize #2) a fucking music critic! What a joke. So yes, this zine was supposed to be a another split but after last issue I found that it was ridiculous to compromise on content in order to give it way to someone else. This is not directed at Jurko for his part of the split zine was very classy indeed. The deadline I had set for this third issue is/was October 30 2009 -set to coincide with Big TakeOver Three a Calais illegal immigrant benefit show with The Wankys and Skiplickers etc, a show incidently in doubt now when the police has evicted the 5-year long RampArt Street social centrew squat (bastards!)- so it's timely for me to step down from the editorial high chair and start writing a fanzine instead of some sort of "music magazine". It helps that I have just volunteered to contribute to Sonny Dömd's webzine *Punk Life* where I will now offload some of the things which is less suitable for More Noize. In this issue I have been very priviledged that some people that make music I adore or who write about music in a way I adore have allowed me to use or reprint some of their shit. Thanks a lot. This zine is dedicated in friendship to the fifteen other people that genuinely like and listen to the type of noise not music. You all know who you are. I was going to say that next issue will not be out for awhile but in the last 48 hours -literally- I have received not only the latest issue of Agitate and Evilminded fanzines, the new Voca Protesta LP, the new V/a Downtown Noise Punker Volume 3 compilation etc and I did not have time nor space to even write the big review of Glasper's UK punk and HC history triology that I had intended, in fact it seems I even forgot to mention the damn book despite reading it during the writing of this zine. Oh, and the Lotus Fucker LP should be out any day and the new the Wankys 8" as well, there's bound to be a bunch of more releases…there's even a Sudor 7" I did not know about, Paco's putting out a OTAN 7"… so basically while I was just about to put the lid on this issue and write how fucking relieved I am that it is over, I am already waaay ahead of myself and deep into the next issue. Nice. Please feel free to get in contact if you want to. I will review any old shit you send me. Also, exceedingly beautiful women with very obscure noise-core record collections are encouraged to get in touch for eventual long-term correspondence - pls include photos. (That was a joke.)

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mor enoize records.

GAI001: The Wankys - Live Disorder in Norway CD-R - (1st ltd ed 50 copies, 2nd ltd ed 25). **"SOLD" OUT**
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Email for more info. Trades very welcome. Noize bands are welcome to apply for unlimited record contracts worth £££$$$. DIY labels and distros are welcome to get in touch for world domination and subversion co-planning and strategy.

letters.

"Hey Tony! - I hope you're doing well these days!! Thanks again for putting me up in London and taking care of me. I really appreciate it. Please bring the family out to the US at some point so I can return the favor, ok?? =) Once I got back from London, Lotus Fucker hit the road on tour. Ahhhh total success! We played well most every night, played with good bands every night, saw lots of old friends and made some new ones, people were into us, we sold out of everything but XL shirts.....can't wait to go on tour again. Best show: definitely Boston, with the young raw d-beat band Perdition. Good on record but GREAT live, at least for the first 15-20 minutes....then they start to get tired, take breaks between songs, drag it out, etc etc. They gotta learn their limits! So I give them another 2 years or so before they really hit their peak. Still, great potential. Boston show was super crowded, everyone went bonkers, we were just transcendent that night, felt really great. Worst show: NYC. Flop show, we were on tour with Silent Way at this point, big local headliners canceled the day of the show over some stupid drama (yet they all came to see us, just refused to play, strange), low turnout, and we had a pretty off night because of equipment trouble. Bass head was pooping out, borrowed guitar gear wasn't cutting it....we actually had to stop playing TWICE, so embarassing. Oh well, we'll do better next time. After tour was...Japan! Japan was so much fun. Always good to see friendly faces and visit fun places. Paintbox were pretty untouchable on this tour. Absolutely perfect. Fill-in guitarist was the guitarist of Assault, young guy, must have practiced his ass off because he played almost exactly to the records....sounded basically flawless. Mune was doing the whole tour with broken ribs and a sprained ankle....what a hero. He was like a gangster hippy remix of Ozzy Osbourne in his prime. Set list was great....different each night, always played "Cry of the Sheeps" and "Genseki" though....played a surprising amount of 7" songs, including the song from the flexi where they bust into a Mario theme song as the encore in Osaka.....too cool! Blowback, AI, Nightmare, Tetsu Array, Kriegshog, Nice View, Struggle For Pride, all big winners. Blowback was just transcendent every night. AI at Chelsea Memorial Show was next-level ferocity, plus half their set was Death Side covers! Nightmare on home turf, wow, what a sight to see! Tetsu Array, perfect rock and roll band. World Burns to Death were fantastic and managed to hold their own quite well every night. Slang was also surprisingly great, thought they'd be toughguy hardcore but they were legitamtely aggressive and attitude-laden legit Japanese hardcore, full of power and passion.....will need to go back and listen to the new LP a few more times. Big record scores for me: Execute - Hardcore Temptation EP, Hardcore Unlawful Assembly comp LP, Kangrena - Terrorismo Sonoro EP for $70, Gauze - Equalizing Distort LP for $40, Systematic Death LP for $45 and Flash Back EP (promo copy) for $55.....good trip!! […]Need to go to bed now. But hopefully we'll talk soon. I hope your summer was as good as mine. All my traveling was amazing but haha I think I'm ready to just sit around at home for a year. Also going to stop buying used/rare records and try to just keep up with new releases for this fall and winter. Wallet and ears need a break. Got other things to focus on (releasing records, doing tours, etc). Talk soon my friend! Take care!! Also, all the copies of your zine you gave me found their way to appreciate hands while LF was on tour....people seemed pretty into it. I will probably print off a few more for some local shows going down soon.
Sincerely, Dan"[Lotus Fucker]

"Hi More Noize, Formby Channel ha sjust recorded some noise, its gonna be on down town 3, you can put the news in yer zine, the band mebers are G-Beat - Drums, Formby George - Vocals + Bass and George Formby Guitar and vocals and we're from Loch Ness. The Channel will split a seven-inch with Japanese nopiseCat on Detonater Ecords next year! [Formby Channel]

Hey, Tony. Thanks for the message. We'll release the 4way 7" (w/exit hippies/tantrum/stagnation) from dutch label called Bong Records in 2009. About our demo, it's sold out, so I cannot send it to you, sorry. We'll halt the band for a while, because the member will go to USA for his work. But keep checking our noize. take care, Yuuki/Aaostrapos"

"Hi More Noize. Vaaska started in September 2008. This is just a side project by Deskonocidos, Bastard Sons of Apocalypse, and Sacred Shock from Austin Texas. We recorded these 8 songs plus a RIP cover for a demo tape. We did 100 tapes and planned to do more, but 540 Records offered to put it out as an Lp. 500 records were pressed. We plan on recording for a new 7" and a split with a new up and coming Austin Distort Raw Punk band with members of Vaaska. We plan to tour in May, not sure where yet and play some fests in Europe this summer if all goes as planned. / Vaaska"

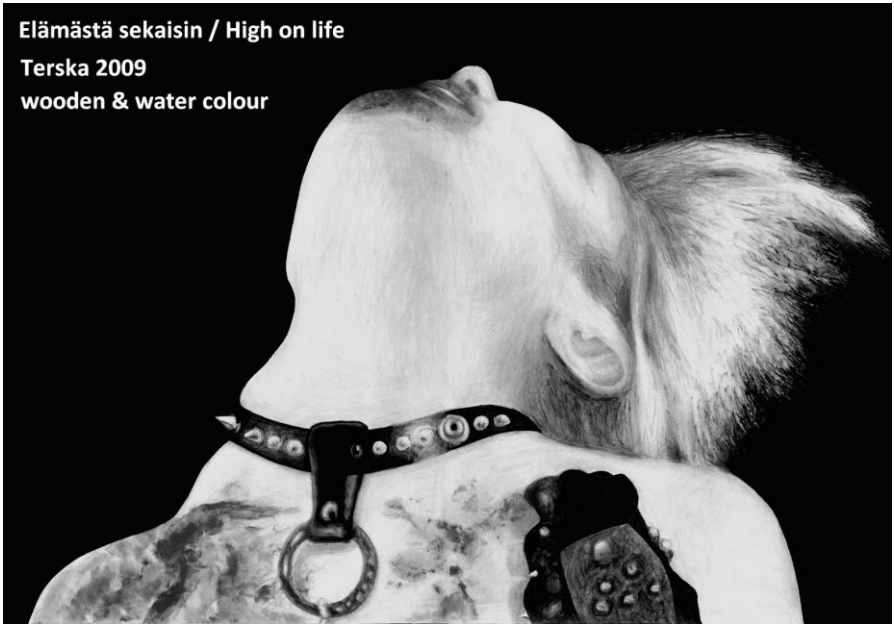
"Hey […] I just wanted to say that you're not the only one who got sick by the things written by some so-called "punks", "anarchists", "label owners", "businessmen" or call them what you want people on the PE board about the whole mp3s + music rights + thieves + taking food out of our table and all that shit. If that what punk means to some people I want nothing to do with it either. I've been so frustrated by this whole situation for the past week or so and I'm totally loosing my "faith in punk", although to be honest I lost most of that years ago. Anyway I just wanna tell you that you're not going crazy and there are other like-minded people involved in punk that don't care about the money, know that they will never break-even or make a profit out of it and they don't even want a thing like that. I really hope that you WILL write an article about this one day for your blog or zine. I wish I could handle words better and didn't get all frustrated so I could write something. Maybe I'll give it a try. […] Have a good one. Kostas (a.k.a. "doesitmatter")

"hey Tony,thank you for a wonderful impression.We will make a more better than this demo next recordings. Cheers. [Asocial Terror Fabrications, via Myspace]"

-> SEND ME A LETTER AT SLOBODANBURGHER@GMAIL.COM

TERSKA

FINNISH HARDCORE FROM THE FUTURE TODAY?



Orgasmoottori, the new album by TERSKA from Finland, does not sound like something I have heard before. It is distinctly Finnish and of the hardcore variety. In short, "Finncore". I have written that there does not seem to be very much interest in making innovations in punk or hardcore music today, that everyone is instead looking backwards to "the golden age" of hardcore.

Terska is out to reinvent Finnish hardcore. For this is Finnish hardcore above all, only you have never heard it like this before. The first you will notice is a guitar sound that will make you feel like you did when you first heard G.i.S.M.'s Detestation LP. Not that it literally sounds like G.i.S.M., but the sensation of hearing something so odd and new, not knowing whether you like it or not, really did remind me of the first time I headr Randy's guitar on Endless Blockades for the Pussyfooters.

There is something monotomic and repetitive about the music that would perhaps allow it to be called 'industrial', perhaps even 'computerised'. Guitar solos sound like a cross between Uchida's unique sound and something out of Nintendo's old video game Castlemania! Overall the feeling is of a motion picture soundtrack. There's a few covers of bands we all know, like KURO, RIOT SQUAD and MAHO NEITSYT, obviously included for purposes of homage or tribute, but covers are recreated and turned into new creations. It is an approach that is completely opposite to what many bands today are doing. Now I don't know about you but I obsess about stuff like this and I take this to be a commentary about or for or to those that rather stand still that reach for new ground. Someone should release the first TERSKA album in delux gatefold 12" vinyl, with fancy posters and all that shit.

Tony: Tell me how you recorded Orgasmoottori. You play all instruments right? Do you use a drum machine?

Terska: First of all, I programmed the drums on the album. I think they sound realistic. I like sharp and snappy drums. I'm sorry if some people are bugged by the knowledge of programmed drums, but at least they sound better than those 1980s drum machines. It's so much easier to arrange the recordings of guitar and bass. I use simple audio tools. I don't care about prevalent standards or sophisticated software. I'm definitely a one-man gang, and it's easy because

most of the time I know exactly what I want. Believe it or not, my primary instrument is keyboard. When I was little, I got one of those cheap ones as a present. Still today, I use the same old keyboard to write all my songs. Isn't that heart-warming.

Tony: The first impulse I had when I heard the album was the guitar sound and the solos, which reminded me of Randy Uchida's guitar play on the Detestation LP -not literally that it sounds like that, but that something about hearing something for the first time, I did not know exactly what it was I was listening to. How do you manage to get this unique outlandish guitar sound? And the out-of-this-world solos?

Terska: Here's the key to the sound of Orgasmoottori: equalizers. And again, there was nothing sophisticated about the recording. Both guitars were equalized five times. Maybe more. I stopped counting. You have to have patience and think like a mad scientist. You don't have to settle for guitar tracks that sound ordinary. There's a thick guitar in the left channel and a thin one in the right. Bass is in both, but louder in the right. When it comes to the solos, it was all about pumping up the high frequencies. Gism's Detestation has ear-slashing, razor-sharp guitars (virtuoso compared to me). I wanted my album to have a sharp buzz. I prefer a sound that is raw and clear at the same time, just like I prefer vocals that sound insane and profound at the same time.

Tony: So the song 'Saapasnahkatorni' is about the delerium tremens that the character Simeoni from Kivi's novel Seven Brothers experiences (this particular brother drinks, passes out and dreams that the devils steals him to the moon...where there's leather towers etc). For people who are not Finnish and who have not read the book, what is the leather boot towers? What does this mean to you? What is your interpretation? Or rather how come you have this lastng fascination with this particular section from Kivi's book?

Terska: First I'd like to mention blues. It's basically the root of the guitar-oriented music I listen to. Many old blues singers said they started singing and playing after they met the devil. They had songs like "Me and the devil" and so on. I love connections like this. It's how my mind works. What makes hardcore powerful, is that it didn't appear from nowhere. It's a manifestation of something old and persistent. Real hardcore feeds on brain juices. Real hardcore has been amplified into such alien dimensions, you can't water it down. To me saapasnahkatorni (boot leather tower, a tower of boot leather) represents something that has been condemned from the outside by the establishment. In the book it was Satan's boot leather tower. Saatana means Satan, but it's also a curse word (or a "power word", like we could say in Finnish). When I translated the lyrics, I wanted "saatanan…" to be "damned…" If a conservative person sees a punk, that person might say: "Siinä se saatana menee" (literally: "There goes that satan", or "There goes that damned scumbag."). My album also contains recurring images of black, leather and the aesthetics of hardcore punk.

Tony: The cover artwork is an illustration from the film 'Tetsuo the Iron Man', the "extreme Japanese cyberpunk" cult film. Two things comes to mind - the album has the feel of a motion picture soundtrack, and it does feel a bit futuristic, so cyberpunk does sort of fit, though of course it does not sound like the way cyberpunk sounds if Hollywood is to be believed, secondly the mix of flesh and metal does sort of fit with at least part of your opening track Mootorgasmi (motorgasm), which I guess is about cars (=motors). Which upon second thought makes me thing of JG Ballard's Crash! Is yours a a Ballardian album?

Terska: Moottorgasmi (motorgasm) is about cars? I laughed my ass off. I don't have a licence and I don't give a shit about cars. But sure, we all have our interpretations. To me, the song is about people. You have a motor in your head. I like Japanese cyberpunk, Cronenberg and Lynch, but no matter how wild the imagery gets, in the end I'm interested in people. As bizarre as these fantasies may be, I think they're about people and nature. In Jörg Buttgereit's new documentary Monsterland, the director of Tetsuo talks about his film and says that the message basically was: if you mess with nature, you will have to pay.

Tony: In your letter you stated that "the style is called hardcore", you wrote that there's some Finnish bands that "nail it" but you "don't give a fuck about that". Your music is definitely hardcore, there is no denying it, but it sounds different and particularly because it feels like it is forward-looking. Even the covers of old bands Kuro, Riot Squad, Rutto and Maho Neitsyt have been reclaimed and have new lyrics. In addition to the music sounding very leftfield while set within the stylistics of a hardcore punk genre, there is something about the album that gives the impression that it is a statement (or a manifesto), which particularly looks away from contemporary "hardcore punk". In short, I sense that you do have some strong opinions about "hardcore punk", will you share some of your thoughs?

Terska: Playing a riff is like saying something. That's one of my principles. Originality is relative and I don't worry about that. What is essential is that I have my own head and my own thoughts. Since this is guitar-oriented music, of course I want to say something interesting with the guitar. Something other than just "Check out this hardcore shit".
In my earlier letter, I talked about the so-called Finnish style of HC. Today there are many bands playing in that style. Some of them are so obsessive about sounding Finnish that they deliver a safe, generic, harmless, odourless and tasteless package of basic HC. Bands can clearly affiliate themselves with the Finnish scene just by choosing a certain type of name, like Konkurssi (bankruptcy), Selkkaus (conflict) or other similar terms. I feel like I'm not responsible to any scene.

In the same letter, I mentioned that I wouldn't be here without Terveet Kädet. They were truly a refreshing energizer, to say the least. I think Tiimo wrote most of their songs in the 1980s. Those songs had character. I was disappointed with the latest TK mini-CD that just came out. It's energetic, but the riffs are generic and uninspiring. The last song, Ahdistus (anxiety), sounds quite interesting. Thankfully Läjä's lyrics are still stimulating.

Some Finns have said that the lyrics of TK suck because they lack concrete topics or criticism. I think they have plenty of topics, but they're different. My idea of a nightmare world is where there are only certain type of people, certain type of topics and certain ways to express yourself. That's called fascism. To say that art is for snobs is one of the dumbest things you could do. Art doesn't define you, you define art. Interpretations are valuable no matter how personal they are. If someone who's familiar with my style of writing came to me and said: "You know, this art thing really bothers me", my response would be: "Good, I hope it bothers the fuck out of you".

TERSKA's *Orgasmoottori* 13-track full length album released by TANNERY in 2009
Can be downloaded for free
in lossless FLAC format with complete artwork here:
http://nahkapaja.blogspot.com/

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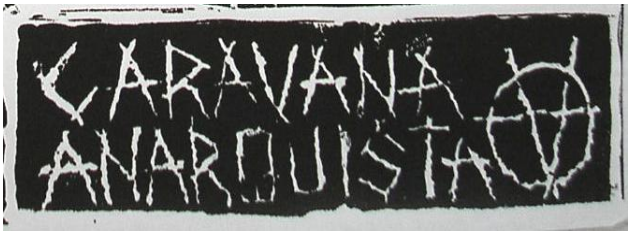

I asked two Japenese friends what they knew about Caravana Anarquista. "I know Caravan Anarquista. I have something 7 inch and CD compilation. Maybe harsh noise bands..." said one of them. The other said "like disorder,noise core,i think sound good". The funny thing is that they sort of hit the nail on the head without knowing it. Caravana Anarquista is a harsh noise band that sounds a little like Disorder. Exithippie Jo2 later wrote to add: "hello Tony. Caravana Anarquista hahaha those are my frend i did not know about Caravana Anarquista i asked to Matumoto he sad now they do not doing band,becose some member has some probrem so in studio dericult difficult. jo2"Detonate Lasse all the way up in Denmark is to release a Caravana Anacrcuista 7" on his label, adding to a sequence of AMAZING releases that includes The Wankys/Exithippies 12", Claysea 7", Attack SS 7" etc. It took me a little by surprise because the band has not really been active as far as records go, well as far as it is possible to tell from over here in the West. The internet reveals that Caravana Anarquista does play live occasionally -flyers have them sharing shows with Japanese noise punk hardcore crazies Zyanose amd Stagnation etc. So, I wanted to know more. My badly-crafted questions were sent by email to the band via Lasse's stewardship. It got delayed for about three months because one of the band memebers had to go to jail for a month, another band member who incidently was the band's contact with the West left the damn band. I don't really know what is true or not, even the noise is fucking unreal.But the record is go ahead.

Tony: How and when did the noise core collective Caravana Anarquista begin? Caravana Anarquista: We gathered naturally, but it could be said that JUN played the key role.

T: Who is member in this noise core collective? Are all members from Yokohama? CA: Vo:MA, Gt:GO, Bs:JUN and Dr:KXXXXX. Some from Yokohama, some are not.

T: Does members of collective play in other bands? I know of some bands that maybe members have played in before or are currently playing in such as Raw Ride, Impara, Retort, Vomituk, Deaf Vandalism, Lexicon Devils etc etc. Who are all these bands? CA: Members do as they please. Caravana Anarquista can be said to be a collective, but we are not sure it is a band or not. Collective is only significant if individuals are deviant enough (however, in our perception, we are just being moderate as we are). Besides those bands you mentioned, members are playing, or used to play, in OMEI LAND, buschmann impotentz dv, ELEKTRO HUMANGEL, algo Ruidoso, EARTH BOUND, etc.. JADOO is the latest band derived from the members of Caravana Anarquista.

*T: Please explain the manifesto of musical protest and improvised musical destruction noise core of Caravana Anarquista! Ca:F*UCK !!!!

*T: How is the Yokohama DIY scene, everyone know world famous hardcore legends Systematic Death, but what other bands are there in Yokohama today? Is there a good scene with live house, record shops?*CA: We don't care for scene or something. DIY is only relevant when it is deep-rooted in suffering and poverty, otherwise it would be a joke. So if you ask for DIY in Yokohama or DIY in Japan, you will find nothing more than bullshit. A member of Caravana Anarquista could be a rare exception, because he is a REAL DIY, but note that we are not talking about whether Caravana Anarquista is DIY or not. Since we started Caravana Anarquista, we have found our sympathizers, which we hadn't expected. Their works tend to fit our liking. Sometimes very impressive. They have great spirits. Those old bands, Systematic Death and other bands in 80's, are simply great. They are great as they are.
T: Explain the politics of Caravana Anarquista? Are you anarchy outlaws? Do you break the law? What is the role of Caravana Anarquista in Japanese society??? CA: It is all over in Japan. We live in the day after. Everybody is breaking laws. Politicians, cops, teachers, preachers, everybody. Like the pot calling the kettle black. We have already been reaped benefit from society and therefore domesticated and corrupted by the society. Anarchists have lapsed into palasites dependent on the corrupted society in Japan. Anarcho-Capitalism, which excels in the magnitude of physical violence, seems to be the only winning anarchism. Standing on the side of humanity became much more challenging than breaking laws. Rebellion starts when you are aware of the fact that you have already been domesticated. Pursuit for freedom without the momentum of self-denial would be a mere escapism. Politics without preparation and insight is a kind of fuss. Especially when you are dealing with sounds. We are trying to elicit primordial and prelinguistic awe, which drives us down into positive desperation..
T: What are your favourite Japanese bands today? What about your favourite foreign bands today? CA: We are under influence of all things. That's how it goes. We don't believe in the originality of our sound. Yes, it rarely exists, but it cannot be seeked.
T: What are your views on narcotic substances? CA: Find it yourself. *T: What are your plans for future noise destruction of the world? More noise? More junk? CA:* If you understand essence in our lives and records, you are Caravana Anarquista. We welcome warriors brave enough to call down Caravana Anarquista to your home ground (we are EXPENSIVE, we warn you). If you call us, you will see. You will see what reality means. You will also see what loud is, what speed is. We hope you join in the midst of our destruction.

WITH THANKS TO LASSE DETONATE FOR FORWARDING QUESTIONS AND ANSWERS BACK AND FORTH. THE PHOTO WAS STOLEN FROM A JAPANESE WEBSITE AND I RESPECTFULLY APOLOGIES IN ADVANCE FOR ANY OFFENSE CAUSED.

EVIL MINDED

FANZINE # FOUR

28 full size pages, back and white with thick cover stock.
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"THE WANKYS OUR NOISE LECTURE"

THE WANKYSの飽くなきノイズコアへの探究心！
その神髄について根掘り葉掘り聞いてみたぞ。

Hi Mark, The Wankys persistent desire to make great noisecore always surprises me. Because of that, I have these particular questions. Thank you, we are not doing anything different from most bands, just playing "music" in a similar style to our favourite bands. *I'm only limited to what I can see on the jacket, what looks to be like a Metal Zone pedal and a Wah Pedal, but do you make any original improvements or adjustments to these effectors?* You are correct about the pedals that I am using. With the Boss MT-2 metalzone I'm pushing all the high end from the equalizer settings. Sometimes I have also been using a Boss Equalizer Pedal (maybe for some guitar tracks when recording and on a couple of gigs), but I don't need to use that and the Wah Pedal at the same time, as they are basically doing the same job, pushing all the high end frequencies to get the Fuzz. Out of all the songs we have recorded I am most happy with the guitar sound on our song "Confused". I like the mixing of the layered guitars of the equalizer pedal on one track (maybe two, I don't remember) and the Wah on another track. It's like a fuzz noise on one level and a whoosh whoosh fuzz noise on another. The Wah Pedal is set as standard, no adjustments and I wouldn't want to make any adjustments to the Wah, for example I would not want to have it set to full effect all the time, I love to be able to vary the noise and create the whoosh whoosh sounds that you can hear. I have got my eye on some more pedals that I will hopefully be using in the future. I would like to develop this sound further before I go deaf. *Are you really picky with your amp settings?* Not really, I can usually get a sound I am happy with from an amp in about 30 seconds as I know the driving force behind this sound is the pedals. It takes me much longer to tune my guitar, get my leads out, tape the leads down and set up my pedals. Also I don't have a specific amp that I will use at gigs, I'll use whatever is available. We borrow equipment that's there on the night. I will set the amp sound to really clean, trebly and loud, pushing the amp to it's limits to get the desired response from the Wah pedal. For example I would rather use a 100 Watt amp that is being pushed to the limit than a 200 Watt amp that is having an easy time. On occasions I have played gigs where the "sound person" has said the guitar must be turned down on stage and I'll be like "No, it must be loud on stage for it to work" It's not an ego thing that I want to be louder that everyone else in the band, actually I want the band to be more bass driven in a live setting. Often "sound people" have no idea about this "noise punk" thing that we are doing. If we are playing at a place we have not played before I'll say something like "don't be alarmed, but my guitar sound is really high pitched, trebly and quite horrible, it's supposed to be like that, I want the audience to suffer". Haha!! *When did you first get into noisecore? What started it all?* Well it depends where/when you think that sound started. I'd say the 1st Chaos UK LP was the first one to really push the high end on the guitars and I heard that LP shortly after it came out. I was fortunate enough to be trading tapes from the early eighties so got to hear bands like Confuse, Gai and the Swankys as, or shortly after they were released. You know how it is, one person in the UK gets a recording of the Swankys LP and before you know it 100 people had heard it. At that time it was almost impossible to obtain Japanese Hardcore Records. I remember when I got my first Japanese noisecore record, it was in 88' after one of my old bands had played a gig in London and I had a pocket full of money. From a record shop there I picked up the Confuse contempt for authority ep and it cost me £5.50, which was super expensive if you consider that at that time most UK punk 7" records cost about £1. There is no question I thought (and still think) that it was worth every penny. Strange thing is that now fans of The Wankys have told me that they have started listening to bands such as Confuse, The Swankys and Gai, that they had never heard before. *What is The Wankys favourite cider? What do the Wankys recommend?* MrBeatYerMeat and MonkeySpank-San like Strongbow Cider, if I drink Cider I like Scrumpy Jack or Westons Organic. But actually I prefer Beer (lager) to Cider and I'm drinking a bottle now, nice. I would recommend Scrumpy Jack or Westons Organic, both 6%. *Your fans are really looking forward to your coming to Japan. your coming to Japan will be like Japan being overtaken by noisepunk ! We're looking forward to the day when we will be able to meet you! Thank you for doing the interview! if you have any other questions or comments you want to add, please do!* First of all I wish to thank those in Japan (including yourself) that have supported the band in the short time that we have been going; Comet, No6, Kohey, Bunta, DOLL magazine, Exithippies, the record shops that stocked our releases and the people that have purchased them. I'm so excited about the prospect of touring Japan, it feels like this band was made for playing to a Japanese audience and to tour there has been my dream. To do the tour with a band such as Chaos Channel makes it even better and as an extra bonus (not that I need it) it looks as though we will be playing with some of my favourite Japanese bands. Sometimes we have to pinch ourselves to make sure that what is happening with The Wankys is not some bizarre dream! If you are reading this and have not heard The Wankys come to one of our gigs and check out the "sonic noise punk experience".

Originally published in Japanese in Mobsproof Magazine August 2009, English version previously unpublished, printed with permission of Mobsproof. Thanks to Doctor Wanky, PhD in Noise

THE WANKYS & ACTIVE MINDS SCOTLAND TOUR JULY 2009

Tony! what a weekend we had mate, all the usual ups and downs that you'd expect from a diy tour but all in a superb distortion party! The first gig was Glasgow on the Friday night, I came down on the bus and met the Active Minds and Wankys lads at the venue where they were already settled in, distros out and mixing with the local punk retrobates. The place was actually pretty busy so it looked like we were set for a great night, time to get a few beers in! Well the reality was that the gig was just ok, Active Minds and The Wankys both played amazingly as usual but there wasn't too much chaos in the audieance and the venue had a problem with the volume of the bands which of course severely recudced the power of the bands, especially The Wankys who sounded more like they were playing with a semi than their usual rock solid distortion cock! After the gig things got even better, the promotor waitied until everyone had left the pub to tell band he had £50 for them to share between themselves and nowhere for them to stay, but he did have the number for a eurohostel! needless to say he was told to put his euro hostel up his pipe and after a quick phone round I managed to ge me mate Tommy out of bed tolet us come crash in his floor, mucho respect!.

Saturday was when the tour realy started kicking off, or at least the Scotland via England banter, I dont think I'd ever heard Jimmie Krankie, Russ Abbot, Rab C Nesbit and Mel Gibson all mentioned in the same sentence before, and hopefully never will again! We left lasgow pretty early and headed to Stirling to do some sight-seeing, stopping a the Walace Monument, a monument to the Scottish freedom fighter William Wallace. Outside their was a man telling the story of Wallace and how the English defeated the Scots to make the United Kingdom using an army which was 4 times the size of the Scottish to which Set from Active minds said " see Roddy I dont know what yer complaining about, we beat you fair and square", fucker! We also checke out the usualy not bad Europa Music record shop while in Stirling but the only purchase between us all was an Onslaught 12" and a Battle Star Galactica dvd, poor show! We also had a traditional scottish lunch of deep fried mars bar to keep us going on the trip up to Aberdeen. Aberdee istself was mental fun, the gig was in a practice room and I guess with band members probably around 50 folks were there but everyone was well oiled and Wankys and Active Minds alike got a mad reception and forme it was especially cool to here The Wankys with the distortion set as it should be, at maximum! after the gig we had a bit of session till the wee small hours, allthough I crashed pretty early, exausted from dancing like a clown all night at the gig.

As ya might imagine Sunday morning was rough, like realy rough, well me and the wankys anyway, Active Minds being the alcohol avoiding record collectors that they are were bright eyed and bushy tailed, and their cheerygrins just made me feel even worse ha ha. Anyway someone found a Rab C Nesbit video so we watched that for a couple of hours to try and get our heads back together and of course much merriment was had at Scotlands expence by all present. Anyway after a couple of gallons of tea and a slice of toast we were back in the van and off to Edinburgh to bring the noise party to its ear splitting conclusion. We stopped at Dunnoter Castle on the way, just outside stonehaven, and even though it was kinda wet and we were hunover I think the lads enjoyed the majesty of the castle that rests on a cliff right next to the sea and we took some photos of the lads pretending they were in the castle dungeon before getting back on the road. Breakfast today was the unlitmate combination of Scottish and Italian quisine, the macaroni pie, yum yum! The Ediburgh gig was in a work, awesome. I remeber at the time thinking Aberdeen had been the best but really Edinburgh outclassed it al the way. for a start tonight there were some decent supports! Down to Kill who have a great Discharge/Conflict vibe going on with catch chorus's and Happy Spastics who sit somewhere between Exploited, Chaos UK and Anti-Cimex - both bands had the crowd going nuts and suitably warmed up for the Wankys and Active Minds. The Wankys guitar sound tonight was just ridiculous, painfully loud and bordering on orgasmic, my ears were ringing for 3 days afterwards! after the gig we hung out at the 'crust house', but there wasn't much of an after party since were all so zonked from the night before and I crashed out pretty early again in a corner by the front door.

The lads had to leave early the next day as Set wanted to go into work in the afternoon so it was a quick beand and sausage all round, hugs and fairwells and I was left waving me hanky at the door of crust house as the lads headed south again, Scotland having been left with another horrible headache!

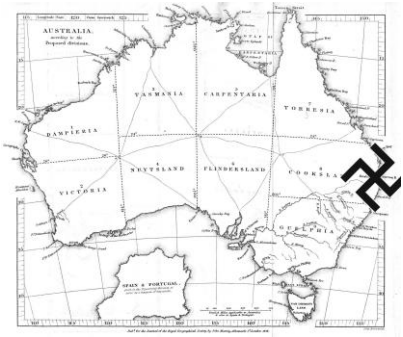
hope that does the job squire!"

By Roddy Ploppy Pants

2
HALT

2
HALT

Brisbane, Australia Scene Report by Nils from Kawaii Fanzine.



Preamble: "Brisbane is a shit place, no bands sound like fuzz or kraaaagh and too many people like powerviolence and that shit Distort Zine. Not enough hot chicks in the punk scene either. Brisbane, fuck shit pisscity"

"Fuck you: crocodile dundee punk life By Nils Kawaii Zine

Brisbane is a strange place to live. The whole town is as doped up as can be, or they are not, and I just think everyone is constantly stoned. The people are relaxed, as Australians tend to be, and this rubs off onto the punk scene. Since I first "got into" the scene here, I have felt accepted as I haven't in other places I have previously lived. People here will think you are a fucking retard, but not hold it against you, they won't bother about you much, but still will be cool with having you around. It is quite refreshing. The punk scene has few leather clad punks, it still has that "the place the fall outs go" feel to it, kind of like what punk should ideally be. Brisbane has one of the only decent bands around, the best band in Australia and possibly the world: Teargas. Teargas play japanese influenced hardcore punk, the members have been in a lot of other bands or something, fuck, who cares, this band rocks, no need to prep their rep by telling you what bands these guys have been in. However when i say influenced unlike other bands where that means they try copy another band, these guys have their own sound. Neil Bramley the vocalist looks a bit like pavarotti and has a great voice, he also has a david hasselhoff like pedophile jacket, he does a side project to teargas call Acousteargas. This is the only band in Brisbane that is really worth mentioning. There are other overhyped trend bands such as Shock Value and Insurgents, both bands I doubt will go down in punk history, in fact the only reason people think shock value is any good is because it consists of a 15 year old asian family, so they are like the token punk kids of brisbane, though only the guitarist Chris is a cool dude. sadly Brisbane has no bands that sound like Fuzz or kssshhh or Discharge, it is a major gap that needs filling. However most of the Brisbane youth are too busy smoking pot or talking shit on internet forums to start a band. There is one great distro called Endless Blockades, they stock all the usual zines, punk, hardcore stuff and they are great guys. Borg also does a record label called Sniper Fucker records, he just put out a great 7" by Deathcage. There are a few small indie music stores that also get some punk in, sometimes you can get cool records for bargains there. The Australian scene is quite small but well connected, there are a lot of zines (though barely any good ones) and for a small country there are a lot of releases. Melbourne is possibly the "biggest" scene, though it is filled with hipsters. Melbourne had Nuclear Sex Addict for a while, but is now devoid of bands that sound like fuzz. Pisschrist, sista kriget, useless children, straightjacket nation... quite a few decent bands really. One of the few cities that does the "crust" thing right, most cities do lame drivel like powerviolence. They are also quite political and have an anarcho infoshop called barricade books which does 80's discos,seriously.Once a year there is a big punk fest here called Such is Life Festival, if you are ever around for it, go there! Sydney is weird. That city has weird bands and weird ideas, I don't get Sydney at all, though it is a great place to travel to. There is a great punk run volunteer record store here, I forgot what it is called due to excessive glue sniffing, but it is in a suburb that has new in it. New farm or new town or something. There is also a big bridge and an opera house which has an overpriced snackbar. Perth is home to a lot of South Africans, fat people and powerviolence bands, hence I usually stay away from there. I have never been there and I never want to go there, it sounds like a shit place. Adelaide is another place to avoid. There are 2 zines dedicated to just writing about how shit the punk scene there is. However if you ever do go there get in contact with Lewis or Moose, both good guys. There is barely anything worth mentioning about Adelaide, Snake run, who were good, are now defunct. However Lewis is putting together a new band called bloodclot Faggots, I heard a practise tape and they sound awesome

Summary:

Positives: Teargas, Straightjacket nation, useless children,Pisschrist,nice weather, possums, funny accents, hats, alright public transport, we get touring bands every now and then, that guy from crocodile dundee, kangaroos, friendly people,

Negatives: Every zine tries to copy Distort zine,too many people like bad powerviolence, far away from other countries, drugs are super expensive, everything here will kill you, Ipswich,

That probably sucked, whatever, fuck the world. Random question: what are the drugs prices in london. If you have any questions about Australia ask me and i will add to that report thingie

Nils, Kawaii Fanzine, Brisbane, Australia"

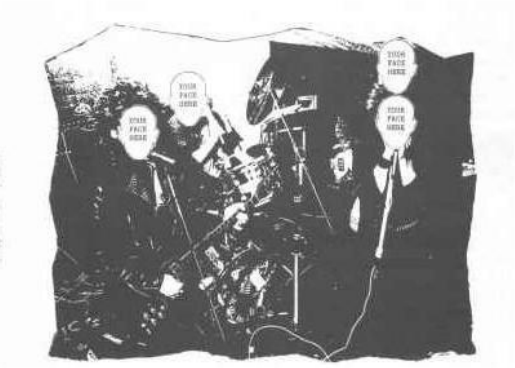
DISTORT UNITED KINGDOM! GAUZE IN THE UK BY ANONYMOUS

Editorial notes: *Everyone who have heard GAUZE will know and agree that they are THE best hardcore band ever. This incredible band continues to consistently play and record without any compromises. Like many others in the West the ultimate wet-dream of this fanzine editor is of course be to see Gauze play live. Having several live shows on video as well as live audio recordings compensate but fail to equate. Everyone who have seen the band testify that they're among the best live band ever known to man. Everyone is hoping GAUZE will play abroad again. To date GAUZE has played three times outside of Japan, the UK in November 1989, the US in 1996 and in Korea in 2002. Ken at Prank Records have written about the US tour on the internet and it appears the band were less than happy about arrangements on that tour. There is also a long report on the Korean tour on the Gauze website (in Japanese, but easily translated by auto-translation tools). But very little was known about the UK tour, or at least so I thought. I am not old enough to have been around in '89, nor was I even living in the UK until a decade later. But talking about old punk stuff with old farts (Andy Shocker and Mark Bailey to be exact) outside a concert recently someone mentioned that Gauze played in Scotland. Having reached a sort of premature idea that the band is one that is reluctant to go abroad on tour, it sounded so unlikely that they would have gone to Scotland that I burst out laughing. Andy said "aye, and there was even a live album recorded as well". In my mind I envisaged some bootleg live album of 50 copies, impossibly obscure and all the rest of it. A few weeks later I was talking with Dan Lotus Fucker about the likeihood of GAUZE ever coming to the US or Europe. Turns out I had completely and utterly forgotten that the live recording on the fifth GAUZE album is clearly stated that it is from Scotland. Great work Sherlock! I bought this CD (I don't have the LP, in fact I don't have any Gauze vinyls as it happens) perhaps three years ago but never really played it, partly because comparably it is the weakest Gauze album. Well anyway, the LP and CD does have the dates as well as some photos but there's not really much in way of information. So in the weeks before I decided to kill my blog I made a post asking for any info, flyers or photos from this GAUZE UK tour. To my great surprise the report below was provided by a reader who forgot to leave a name (I have my guesses who it is). I think it is interesteding on its own to read this piece of UK punk history. As there are rumours about GAUZE perhaps being tempted to fly out for the annual Chaos in Tejas Festival in the USA next year -and don't you know it already, the US and Europe are in direct competition for touring Japanese bands!- the below should be read by all of those who daydream and wet their pants thinking of the best hardcore band in the world coming over here to play.*

"Gauze (with Chaos UK supporting as on all their UK 89' gigs) played the great Barrel Organ in Digbeth High Street Birmingham on Thursday 10/8/89 (for the princely sum of 2.50 and promoted by Greg from the Smoking Mirror). Photos from this gig can be seen on the sleeve/booklet of their 3rd LP "Genkai wa doko Da", released on Selfish in November 89'. The b-side (or track 2 of the CD) is their set from the Edinburgh gig - I'm sure the place was called"The Venue" and their set was roughly 12-15 minutes long, which was average for them . I only went to the B'ham gig and the London gig at the George Robey Finsbury Park on Sunday 13/8/89' (with Chaos UK, Paradise (ex A.Y.S playing killer doom) and Fudge Tunnel supporting - again for 2.50 and promoted by Poontang and Pigboy), but I'm sure I remember them playing 9 or 10 gigs in total, spread evenly around the UK. Most of their set was culled from "Equalizing Distort", and perhaps needless to say they blew the place apart. Bearing in mind that only Rose Rose (May 88' UK tour with Heresy), and S.O.B (June 89'UK tour with Napalm [Death]) from Japan had toured before Gauze, and the fact that Selfish releases were generally only available (comparatively expensively) here from Mike MCR UK in Bath, its not surprising that the majority of UK punks didn't know what to expect from Gauze - if they had even heard of them at all. Both gigs I went to were very well attended and the vast majority of people there were totally blown away by their intensity. There was a merch stall but I can only remember them selling Chaos UK shirts not Gauze. Maybe they sold out at the earlier gigs, but i never saw anyone wearing a Gauze shirt. The band themselves seemed to be out to enjoy themselves, going over the road after the B'ham gig to the chippy and laughing amongst themselves about the size/appearance of the sausages… inevitably one of the savaloys ended up protruding from someones flies as he walked back over the road... with everyone Japanese and English cracking up!! The sad part is that Gauze felt that (especially in Scotland) people were taking the piss out of their race/appearance, and generally felt as though their was some serious racism being aimed at them .Maybe it was peoples sense of humour going disastrously/seriously off the mark, but at the time the band said that they would not play the UK again for this reason. The muted crowd response to Chaos' (ChaosUK vox) introduction of Gauze in Edinburgh is perhaps evidence of their lukewarm welcome in some parts.. A real shame, as it would be great if their old mates Chaos UK could persuade Gauze to come here (and Europe) again before they get past 50 and too old." FURTHER COMMENTS: Adamski:"*Slobo, I saw them in Bradford 1-In-12 Club where they played with Chaos UK. Can't remember who else (it WAS 20 years ago!) Needless to say, they were incredible! I remember the bassist having to run out of the venue after their set as he was overheating as it was so packed & intense. A real honour to have seen them."Anonymous # 2 - It was Gabba whop took them to the UK and they would come back if he asked them…*

TUESDAY, 10 JUNE 2008

Poseurs, losers, douche bags, scums, drinking buddies and bastards wanted!



Trying to unravel the mysteries of obscure bands that only exist by name only, as well as still intrigued by people slagging of so-called "Myspace-only bands", I have a new project, to which I herewith invite propsective candidates to audition for. Namely, a spot in my new "work-in-progress" (currently untitled) Myspace-Only-Band.

Interested parties shall count their musical idols amongst others Disorder (circa 1980, i.e. first demo tape era - the later stuff is too advanced), State Children (not the flexi, but that demo with utterly bad sound) and Z (Flexi). This is not necessarily a diktat, but intended mostly as a guideline more than anything.

The blueprint is as follows:

1. Assemble band members, circa 3-6; ideally candidates should have a fancy pseudonym or a.k.a. (like bloggers do).

2. Create artwork for logos, band member profiles, as well as demos cassettes and records (that don't exist - nor ever will).

3. Start marketing campaign on internet with Myspace, Blogspots, Wikis etc.

4. Possibly assembled recordings from each member, for example I'll record some noise and so will others and all of it will be ad hocly be thrown together in a musical noise potpuri; but this is not really necessary if step #3 goes well.

5. Disolve band in scandalous circumstances involving perhaps death (or at least imaginery violence), bootlegs, narcotics, ruined egos, dental and mental decay.

Please apply with resume in comments.

POSTED BY SLOBODAN BURGHER AT 05:34
LABELS: MYSTERY MYSPACE ONLY BAND

"Overall my view of Myspace-only bands is the same as bands (and labels) who only release stuff digitally: if they can't bothered to put in even an iota of effort, I can't be bothered to buy or support it. Simple." *-Some twat spreading hate on the internet*

The worst imaginable insult in the world of noise is be labelled a "*Myspace-only band*". Somehow we're led to believe that Myspace is the epicentre of trendy fashion-only punks. I hear there is a leaflet spreading which is outlining how simply using Myspace you are directly killing people. Or something. Anyway, cue *BidHardcore.Com*: "*Gai are one of the template for so many noize-core groups there after,* ***and sadly, so many embarrassing myspace only punk bands***". Or better still, cue Stuart Schrader (who BDHC writers see as some sort of Guru) in his review of the *Ningen Hormone* flexi on Shit-Fi: "*But it is obscure and it is a flexi, and it's definitely more interesting than a lot of obscure flexis* ***myspace crusties are using their parents' credit cards to buy these days.***" Or in his Japanese noisecore series of articles, Stuart wrote that Confuse's "*Nuclear Addicts"* was '*the sleeve that launched* ***a million myspace profiles***". The irony is that Stuart's own writings about Japanese noise core bands is the entry-point for kids finding out about these bands in the first place!!! In short, Stuart's website is the site that launched a million Myspace profiles!!!!! I am sure Stuart sees the comedy in this as much as I do as he seems to be a genuinely nice person.

According to one of the most despicable websites known to man, namely TERMINAL BOREDOM, the term Myspace-only-band can be used to ridiculing all other music than the extremely limited interest of the obscure cocksucker bands they cover. Cue the review of the second D-Clone 7": "*I'm not sure that this rates with the best but you could (and too many have; see: MySpace) do a whole lot worse.*". I am not at all surprised that the TB writer has failed to recognise that the record he is reviewing is one that is entirely a groundbreaking record that will influence bands for years - the Nuclear Addicts of 2009 if you like. In fact, I doubt TB is even interested. The fact that TB occasionally covers "crust/punk/HC" seems to be just as a way to cover their ground and to be able to prove that they know what is going on in every scene. Can I say: fuck you? Yes I think I can.

ANYWAY. A few more quotes just for the hell of it, first Stuart again this time about Merciless Game, the one-man Confuse-tribute band (alos mentioned below): "*Although Kyushu noise-core has become **somewhat trendy** in recent years, thanks largely to Myspace, Zach is **no trendoid**, and the attention to detail heard on this cover is proof.*" He he, somewhat trendy? I appreciate the qualifier but trendy? Come one Stuart, there's like 25 people in the world that likes this music. Lets face it how the hell would anyone find out about old bands today had it not been for the internet and Myspace etc? But if it is possible to say that Kyushua Island hardcore has become "*somewhat trendy in recent years*" (my formula "*few people like punk, but even fewer people like noisy punk*" should put that into a context) it should not be forgotten that Stuart's article series called *Japanese Noise-Core Records* (2008) on Shit-Fi is a symptom of the trend and more importantly a major significant contributor to the longevity of the trend. I just googled *Confuse + Nuclear Addicts* and found that the flexi is uploaded to no less than 25 blogs as of today. This does not mean that Confuse is a popular band, it does however mean that some of those bloggers will be fans of Confuse (though some of the blogs will inevitable be aggregated blogs).

The point of all my rant here is really just to introduce two features which broadly sits among the rabble and "Myspace-only bands". The first is the *History of State Adults*, my own Myspace-only band, ha ha ha, and the second is a spot-light on *Noize Pug Records*, an online label that aims to promote Myspace-only-bands.

The prevalent anti-Myspace-band culture in the DIY punk/HC world -which has become somewhat trendy in recent years!- is a discouraging symptom of punk elitism and "good taste" which should be eradicated from the face of the Earth by bucket loads of Serbian noise punk, Lithuanian raw d-beat and Malaysian pogo-punk! ARGHGHGHHGGHHGGH!

TH EHISTORY OF STAT EAD ULTS

I have repeatedly begun internet fights with idiots who say things such as "*bands that form to throw some mp3s on myspace*" because I don't believe for a second that any such band ever existed. Why would anyone go through the trouble to record songs in order to create a Myspace profile? Except possibly for **STATE ADULTS**, my own "band" that was "formed" with the explicit intent to piss people off for being a 'Myspace-only' band! This is the story so far…yes, you read that correctly, the story "so far"…think about it…

The origins of State Adults is impossible to track down. But here goes: I have forever daydreamt about starting bands but it never happened. I grew up in the 1980s, which meant that even at kindergarten I was into heavy metal, as all those drawings of Kiss in makeup from when I was 5-6 years old shows. The first day of school my friends was handling out mix-tapes. When I was 7 I had already heard *Black Flag*, *Blitz* and *Discharge*. Though needless to say it would take a few more years before I understood what it was I lsitened to. I used to play a cassette tape that had a *Hear Nothing* See *Nothing Say Nothing* on the b-side (*V/a Really Fast Vol. 1* on side A) and I used to sit in my room listen to it as loud as I could and it would make me really hyper and then I would go out and skateboard and try to go as fast and as hard as I angrily possibly could. Around this time, my friends and I used make up stories of imaginary rock bands by writing colourful band histories in typical encyclopedia style. It was Mattias Nilsson who came up with this. He'd steal note books from school and come up with incredible band names such as *The Rolling Penis Skinheads* and then write and make up a story behind the band, mixing in names of real people and of course compiling long imaginary discographies complete with illustrations of record covers etc. The germ of the idea for State Adults as far as it is possible can therefore be traced back to Tidaholm, Sweden, circa 1987-88. If not earlier…for example I made a wooden toy in the shape of a heavy metal V-guitar when I was at kindergarten…and while I wasn't aware of State Children I…

Lets get back on track. Otherwise there will be no telling how many lies I will tell you. So, it would take 20 years before anything real and concrete came out of State Adults. In fact it was not until **Tuesday, 10 June 2008**, when I posted a blog on *Only In It For The Music* (see screen grab on the left) inviting '*poseurs, losers, douche bags, scums, drinking buddies and bastards*' to audition for a new "work-in-progress" Myspace-Only-Band. I wrote that "*interested parties shall count their musical idols amongst others Disorder (circa 1980, i.e. first demo tape era - the later stuff is too advanced), State Children (not the flexi, but that demo with utterly bad sound) and Z (Flexi)*". And from there I outlined a five step blueprint for the

band which included get band members, "*create artwork for logos, band member profiles, as well as demos cassettes and records* ***(that don't exist - nor ever will)***", "*start marketing campaign on internet with Myspace, Blogspots, Wikis etc*", and finally "*dissolve band in scandalous circumstances involving perhaps death […], bootlegs, narcotics, ruined egos, dental and mental decay*". Within a few hours many fellow punk bloggers registered their interest and there was broad support for the whole project.

The idea was to "exquisite corpse" style get some songs together by mixing together five or six different instruments recorded by people ("band members") from all around the world. Aesop who drums in a band called *Agalloch* offered to record a bunch of drum tracks from which we could just chuck any old bass, guitar and vocal tracks on top… but this did kind of run out in the sand… Aesop did however write to say he had some audio tracks recorded …but meanwhile Henri from *Fuck Channel* (arguably *the* premier "Myspace-only" Chaos Channel rip-off band in the world, see **myspace.com/theviolentpartys**) was going to record some guitars, Ben from Canada would record some bass and some more guitar, Sean from DxNx blog (see below) would record even some more guitars, and I would do some vocals…

Meanwhile I was toying around with different names and ultimately came up with State Adults -obviously going for the State Children ripoff thing which would fit perfectly behind the idea for the band (really shit noise, band clouded in mystery, etc). There were of course many other name ideas but I have forgotten all of them. Henri from Fuck Channel suggested *Public Tee Vees* (i.e. Public Television, after the Swankys video) which remains a great un-used band name. Aesop wrote: " *Can we call it the Tankys and sound like a cross between The Swankys and Tank*". But arguable, the best ideas came from Ben in Canada, hence: "*although i support a full "homage" name, it can get overdone. we should be an imaginary band that rests on out own merits...so, we should involve some key words -*

-onani (masturbation... see boredoms "onani bomb"); -gaijin (foreigner slang... offensive to foreigners); -gaikokajin (foreigner official); -kimochi (pleasure... like "that feels good"); -baka (stupid); -chin chin (cock); -manko (cunt);

perhaps, for song titles, we could use some jap/eng puns...kumbawa (good evening) + why = "kumbawhy" or "gai-oki-cock-ojin" ... sorta a mess of big cock foreigner... of course, "cock" being english. or "baka gai-oki-cock-ojin"? maybe throw some subtle homage to a great j-hc record on the end... like "rags" (gloom "hardcore rags") so, "baka gai-oki-cock-ojin rags" or something... get the progression? j-hc style!" But ultimately State Adults had that ring of idiocy to it so Ben's excellent contribution to the debate was not to be*.

Meanwhile Henri wrote to say that he had two unfinished Fuck Channel songs and I sort of managed to convince him that we could use this - *Milli Vanilli style*- on the Myspace page I had just set-up for State Adults, to claim that this was State Adults playing. Henri kind of approved. Ha ha. So I put the songs on Myspace -which if you're still reading this far you'll remember is the all important thing of the band. And rightly so, as the State Adults myspace very quickly took on its own life, with hundreds of friend requests in just a few days! Obviously the State Adults myspace was designed and written in a way to appear as the most retarded and over-the-top stupid shit as possible. Bored at work I would go on myspace and respond to all these even more retarded friend requests by using automated Japan-translation websites to get Japanese signs from really poor English messages such as "*Honourable penis you are a friend but we are a beer! No love for noise when Discharged vaginas come to town, are you high yet?* " etc. Doing this was incredibly funny and I would pissed myself doing it, hilarious fun. I made it a mission to never spell the band name the same more than once - hence Strait Adull, Stale Adunk, Tsaltee Adull, State Adust etc. And always use the Sex Pistols punk style of writing as per "*TypiN GwoRDS Lik eThis*". Which is hilarious. More hilarious because there are bands that do this seriously -well, both intentionally and unintentionally!

The climax of the Myspace joke for me was two things. The first was taking a jpg straight from an eBay auction for a bootleg State Children t-shirt and change around the letters to make it look like official State Adult merchandise and stick that on the Myspace. Guess if there were messages asking if they could buy or trade for the shirts. What the fuck? I mean, the t-shirt jpg was so poorly made by me in "MS Paintbrush" that you could totally tell that this it was not a real t-shirt. But no. The second thing was using the two unfinished Fuck Ch tracks and making an official band download with song titles and cover art and all sorts of nonsense. I posted the download link on a few places. I think I saw someone had made a mirror of the upload somewhere - a sign that it was def taken serious- but as is usually the case with file sharing and downloads there was virtually zero response and I kind of stopped caring. Shame though for I though I had came up with some rather witty titles and such for the demo. The demo was called *Computer Dust* which is taken from the name of a special 'brand' of angel dust made by some hacker in New York in the late 1970s (I read this in the autobiography of the dude from Cro-Mags) which was very suitable as the imaginary band was largely made up of bloggers and only existed digitally. Computer Dust also includes a homage to the Japanese noise punk band Dust Noise so it was perfect. But no one noticed, of course! But the next thing I did was to make it a little more serious - this time taking direct inspiration from State Children, namely:

STA TEADULT S: "DO YOU SUPPORT U$A MASSACRE IN FALLUJAH?"

Well do you? International observators reported following events in November 2004 in that Iraqi town that the US army are suspected of war crimes, human rights abuses, and a massacre by U.S. personnel, including indiscriminate violence against civilians and children. There is far too little true or real anti-war sentiment in punk. It was a very legitimate question to ask the world of punk (do you support this massacre or not?) and personally I thought inserting some real life seriousness into the joke was sheer brilliance ha ha ha. In fact, even State Children had some radical anti-war politics but that is of course forgotten as the band is remembered for being obscure alone (as well as really really poor "musicians"). I wish there could be more serious political thought or protest coming from the world of noisy punk. But obviously State Adults was never ever even for a second meant to be serious…

As for tricking people into believing State Adults was a Japanese band, well that was so bleedingly obviously not the case that frankly I did not for a second think that anyone would fall for it. Besides I would blog over at *Only In It For The Music* at the same time so if anyone would happen to google the band name they'd instantly be directed to the blog where "the truth" would be plain to see. Most people got the joke and rather amazingly State Adults appeared to strike some sort sparkle of activity as quite quickly there appeared copy cat bands! Such as *Very Fucking* from USA, a one-man noise punk band consisting of Nolan who was also drumming for *Fuck Channel* (I think) or perhaps it was *Dead Noise* (?), I don't know. And from out of nowhere the "lost" 2005 demo by *Shit-Box*, the Okinawa band playing classic Japanese Kyushua style Gess/Gai, also appeared among mysterious circumstances. Here's something I wrote on my blog at the time: "*State Adults appear to have spawned a whole slurp-beer-slurp-slurp-hick!-ahhh-beer-sub-genre of noise punk. Here's the latest one, I really like this shit.* […] *Fucking great name too, I mean very fucking name, too!*" Both of those bands are by the way on *V/a Downtown Noise punker Volume 2*. (But not everyone did get it, at least not what my intention with the band - hence, Zach/Merciless Game who wrote me to say "*To be perfectly honest, I think the whole State Adults, Shit Box, fake myspace Jap noisecore band thing is really fucking weak. Sorry Tony, but that's just how I feel about it.*")

I never wanted to be fake Japanese because I think that is to sort of play into some sort of punk "Orientalism" -even if it is meant as a joke. I certainly did not want to disrespect anyone by pretending to be Japanese or whatever - the true "targets" of the humour was of course Westerners! The State Adults Mysapce actually got some rather retarded messages from Western punks with dumbed-down English messages. I wish I had saved them all but I only have this little nugget left: "*hey can you get me the first execute 7"? I can trade for Totalitar luftslott ep, many thanks*" - to which State Adults wrote back to say "*thank you dumb-san, state adults is not interested in making split LP with totalitar at this time. Yes it is true State Adult guitarsit paly drums on first Execute 7*" HA HA HA!

But after a few weeks of this, the joke was starting to grow old. Particularly after Myspace friend requests started to appear from Japanese bands and people I know and/or respect. For example "*Hi i am Takeshi i sing in CFDL. State children ripoff I like it! Are you the same guys as Baby Father [?] and ENO [?]. I want to hear your demo!*" To which I wrote back saying that State Adults is a secret band but we have international members and that we will send him demo soon. As I say, the joke was starting to grow very old indeed.
Meanwhile "the truth" -as far as it is possible to say that it was ever concealed- was starting to come out in the open (but it was already always out in the open!) on discussions on internet forums, for example: "*State Adults are obviously a hoax. Their bad english is obviously forced. They are* […] *good though, but c'mon, if they actually expect me to believe they are japanese or take them 100% seriously I will laugh in their face.*" Elsewhere on the internet self-proclaimed serious punks were starting to pick up interest as well (for they are always very very slow) and I did my best to goad them into believing all the rubbish I came up with. These people were remarkably easy to trick (and even a year later someone responded to something I wrote saying "*yeah but how can we trust you again after you tricked us with State Adults*" ha ha ha, that was really a crowning moment for me, hilarious!).

A few days later I was sitting at home drinking beer and listening to State Children -one of my favourite past times- and I was musing on the hilarious "*Introduction of S.C: Sep 1983 - Formationed; Dec 1984 Clashed*' box on the back of the flexi and that presented me a true Eureka! Sensation on how to kill off State Adults. A quick paintbrush job and a minute later I had produced a State Adults obituary with I think the hilarious statement "June 2008 Formationed - June 2008 Clashed". This was presented on to the Myspace world and of course everyone belived in it. Yes, you read that correctly - The band claimed to have only existed for one month (well, actually the band claimed to have only been around for one week). On Myspace, I announced the whole spectacle by stating (in a fashion, broken English style of course) that the band has decided to breakup after too much record company pressure to change the band image as well as too much beer drinking at band practice leading to some discord between band members. The band was dead. The news to which some dumb-founded people wrote asking why band broke up and why the band had allowed the record label to dictate the band image and that the band should try to stay together anyway! I mean, you could not

make it up could you? At the same time as I wrote an eulogy to the band on *Only In It For The Music* blog: "*As sad as we all are that State Adults broke-up last week, only the week after forming, the band was one of this years most talked about and loved bands.*" Bloggers hurried to offer condolences, Sean from DxNx wrote "*Band flattire guitar and me. band not flattire my passion!*" and Wedge from Nine Shocks Terror offered a message so dear to our hearts that I have blown the letters up to this amazing headline size:

too bad sorrow.
wanting to feel the core, but it is no longer.
always for more chaos & drink.
loud night is spending!!
~wedge

Needless to say all of this is just a fucking joke. Having just finished reading *Trapped In A Scene*, I am amused that each band profile ends on the question of how people would like to be remembered. Well, I hope State Adults will be remembered and become part of mainstream punk history through this one-line formula "*State Adults, total State Children worship band, broke up after only 1 week, left a 2-track demo*". Ha ha ha. But even after having bursting the bubble, people went on believed in the existence of a Japanese band called State Adults, hence someone's reflection on some forum "*ah, the wonders of the internet! Get obsessed about a band that existed only one week some thousand miles away.*" After a few months I deleted the myspace and our saga ends.

EPILOGUE: Or so I thought! A few more months later I got an email from Mike from *Chaos Destroy* (a band incidentally that I know for a fact was long thought to be a "Myspace-only band", I am sure some people still think so, but fuck 'em!) informing me of a link to a Yahoo Japan Auction website. I have lost the link and sadly never did get a snapshot of it, I did however manage to grab the photo from the auction as well as save an Google auto-translation of the Japanese text in the auction. If you have read this properly you will be aware that there never was an State Adults demo on CD-R. Except in Japan that is (see photo).

"STATE ADULTS orthodox pedigree of the 2008 demonstrations, CDR. NOISE STATE CHILDREN NOISE Jacquet Jacquet back together, and indeed dropped the child! The old blood of Kyushu, has been inspired in many parts of the mosquito to the new generation of guitar injected. Please check junkie noise hearing loss early."

(*State Adults CD-R sold with a CONTROL demo cassette on Yahoo Auction Japan, via Google translation, with thanks to Mike/Chaos Destroy*)

POST SCRIPT: Writing this 'History Of' I was going through all my old emails and blog posts that relate to State Adults and in my inbox I found the following: "*it seems that their newer stuff is more noise! at least that song their singer gave me through the web! check out the "new" but yet not really finished track by this soon to be legends and tell me what you think of the more noise approach they seem to have now!!*" Wow. State Adults - outro track. I also found a few more tracks…State Adults demo # 2 may surface soon..or a complete State Adults demo on More Noize Records…who knows…

***POST SCRIPT # 2:** Above I wrote that Ben from Canada had some great ideas for State Adults but which were never "used". Well I was looking forward to tell him I had yet again name checked him somewhere (in addition to a review at Punk Life Blog) but before I had the chance to tell him I got the following messages on Facebook (yeah I know, but stay with it): Ben: "*instead of a "myspace crust" band, maybe we should form the first "facebook crust" band? crust social networking pioneers wall-to-wall crust. Facebook Is Total Fuckin Shit System.*"

NOISE PUG RECORDS EXPOSE:

"*Noise Cat = Gai, Noize Pug = Sean being a fanboy*"

Noizepug Records is a online "crust/dis/noisecore" label that releases online releases by bands which are usually written-off by "the punk scene" as "Myspace-only bands" (a.k.a. the worst possible insult you can stick on a punk band). The label is the brain- (no-brain, brain-drill etc) - child of Sean Hogan the blogger responsible for the infamous Damaging Noise blog (different to Damaging Noise Records) and who used to have a newsletter with the same namea few years ago. In his initial appeal for bands, Sean spelled out the key point that more respectable persons in "the scene" is missing when they talk about "Myspace-only bands", namely ***"A lot of you really nail the noise/discore styles rather amazingly! DON'T BE AFRAID TO MAKE HISTORY HAPPEN!!!"*** *So far there have been no less than seven releases on Noizepug Records but I have yet to see any serious (or otherwise) support of the label. There have been reviews or even acknowledgement that releases are worthwhile. It is a disgrace! I am hoping that this little expose will provooke you to check out Noizepug Records releases. They are free for fucks sake! Here is the complete Noizepug discography as of September 2009:*

RYSAHTI - Demo 001. - Sean describes this as "power-Dis", I felt it was Finncore delux anno 2008, but actually the band is from Florida! Check myspace.com/rysahtimukautua **ANXIETY - Pathetic 002. -** This has just been mixed properly and released on a LP For now, take my word for it: this is straight-up old school thrash a la Ripcord and Hersey. Pretty damn good too. But apparenmtly this was inteneded to be sort of like early Rupture (Australia), I have no idea. Anyway, I am sure you will love this but you would probably be better off buying the LP. **TAATTO - Demo 003 -** This issue of *More Noize* has TERSKA on the cover, Tero previously made music under the moniker TAATTO. I think this is interesting as a prelogue to TERSKA, as is the *Terska Ja Talirauhaset* demo that Tero gave out on the internet around the same time. But Tero says his real discography starts with *Orgasmoottori*. Which is probably why this particular NPR release is *Temporarily unavailable.* **DH PAMOASH - Complete Discography 004 -** This is the climax of all things bajs. David's ploy band *Dh Pamoash* managed to record no less than 122 songs of bajsmangel of the most precise Sweden 1981 style a la Missbrukarna and first Anti-Cimex 7", but all lyrics are about bajs (i.e. poop). It is amazing! Someone please give me the DH Pamoash 7"! **ENDLESS DEMISE - Fang of the Sun 005 -** ExDx is partly ex-*Nausea* (LA), ex-*Retaliate* (LA) and ex-*Excruciating Terror*; grindcore crust violence. Pretty cool I think. Enough said, check out myspace.com/endlessdemise **RUST NOISE - Discography 006 -** Rust Noise was Jo who is also See//Get (another one-man band, d-beat) noise punk project. Rust Noise is a great name actually - obviously drawing on Dust Noise from Japan. I write "was" because the myspace has gone down & nothing has been heard of Rust Noise for the past year. Jo sent me a cd-r containing the same 4 recordings some months before "signing" to Noisepug, and they are entitled 'preview of the noise', 'arrogant noise punk', 'noise punk high school' & '123 fuzz'. This cd-r has been laying about for ever. I remember Rust Noise had good fuzzy & obnoxious noise punk songs. But as I haven't played the cd-r for over a year or something I had to play it again before writing something. Oops. Listening to it now to be honest it's a bit shit to be honest. The singing is a bit too whimsy for my taste, there's no real power or energy coming through. While the songs are "previews" i.e. rehearsals and/or practices & a much richer guitar sound may have been intended for whenever Jo would be ready to do a proper studio recording that obviously never happened. But I do appreciate the total amateurness of this. I mean it does indeed sound like 'noise punk high school'. Think kind of like *Disharge* (the infamous Japanese -?- bedroom guitar & synthezier Discharge cover band with the world-famous name). I mean, Rust Noise is fun! Oh this is a zillion songs. **HELLTRIPPER - Fucking Hell Shit Noise Tapes 007 -** Russian two-man studio band-only with a not so healthy Venom-obession. 6 tracks of crazy lo-fi shitty drummachine with effects and echoes metal core argrhgrhgrhg! For me the *Complete Disorder* cover was of course interesting, but it don't sound like Disorder! Ha ha ha. Band myspace here www.myspace.com/helltripperrussia **MERCILESS GAME - Discography 008.** Another on-man band, this is Zach's Confuse [etc] obsession. Very good attention to detail as identified by Stuart S. This deserves to be released on a physical format, maybe. **THE HELPLESS - 4-Song Advance to 8-Song 8" 009. -** John from Dead Noise's side-project copying the sound and style of the actual songs from Kuro's Who the Helpless 8", incredibly fun and icnredibly precise Kuro ripoff style! **Incredibly good homage**. This will appropiately enough be released by Fabian on *Damaging Noise Records* (not related).

FOR ABOVE RELEASES VISIT **HTTP://DAMAGINGNOISE.BLOGSPOT.COM**

"Noizepug Records aims to release 'complete recordings' - since "discography usually consists of 1-2 trax, what other "labels" are gonna pay you any attention?" Get in contact if you think your band does not deserve any better" - NoizePug73@aol.com

REVIEWSREVIEWSREVIEWSREVIEWS

FANZINES

Ploppy Pants # 8 (Scotland, 2009) - This enormous labour of love entirely took me by surprise, for it's a zine I never read before and there's shitloads of pages with text all over the place and at first look I wondering when I would have the time to read all this! Ploppy Pants is all about shitting your pants. Nice. Well I like enthusiastic idiosyncratic people and their fanzines. WE NEED MORE ZINES LIKE THIS. Anyway for all the talk about shit, right from the opening-lines of the interview "with" *Kansalaistottelemattomuus* (or rather Deek from *Oi Polloi* who talks freely about both bands) you'll discover that this is a very intelligent and passionate-about-the-scene fanzine. So some great writing/reading will be found within these pages. The interview with *xLeox* from Leeds zine collective *Reason To Believe* was very good, as it includes a lot of rare tough sense about the scene. *Anracid* is a Malaysian thrash metal band and they get a cool interview, same goes for *Covet Chaos* (some sort of youthful power violence band from somewhere in the UK). Loser Life tour reportage is funny. Reviews are of underground genres I tend to avoid - grind, power violence and fast core (?)- so it's nice to get be a sneaky view about what bands are around playing such shit. There's also a particularly good interview with *Active Minds*, another with a band called *Wardead* and guy who did *Jelly Brain* zine as well as shit talk. This is probably the best passionate UK zine around today. As if this was not enough the zine comes with a compialtion CD which I have labourously listened to and here are some notes on that as well: *Plop Your Pants Vol II - Plopping All Over The World CD-R (Free with Ploppy Pants # 8)* This CD-R compilation came with Ploppy Pants Fanzine # 8 but can also be downlaoded for free. You know the drill, a line or two of each band. Ablach were interviewed in zine -I think- so I was curious to hear them -ah, its some sort of grind or gore or death. Not bad, but I am unused to this sort of Unholy Grave stuff. Bud Krou are from Belarus and may actually be called Brud Krou because that's what the logo say. Grindy lo-fi hardcore with emo riffery (?). Magnicide from Singapore is straight-up grind a la bands that were everywhere in 1995 and I like that old drum sound (why do I never listen to this stuff anymore?). Active Minds is one of the blockbusters names on this comp, I haven't even heard their new LP yet -infact last I heard was probably Dis Is Starting To Get Pathetic 7" back in like twenty years ago? Their song is a live one and its awesome. I am going out to buy the LP right now. Wardead is a crust band from Scotland. Low Fat from Japan play metal core. FxPxOx are from Macedonia and sound a bit like Gorilal Biscuits filterered through -well- Eastern Europe, not bad at all. Piazza Dropout is a German hardcore band that probably can be described as power violence. L.e.a.r.n. from Italy play fast punky and half-melodic hardcore. Slapendhonden from Holland play stench and grindy crust, probably with duo vocalists and dreadlocks and everything. Actually to be truthful they're not bad. Happy Spastics are Scottish and I rather like them, good political punk hardcore with a subtle beat and sound. Kansalaistottelemattomuus is pretty good, cross a Finnish hardcore band with Oi Polloi and that's what you'll get. Afgrund from Sverige is like a extreme metal band, I like sections of their sound like the vibrating distortion in background, but overall it's extreme metal. Haywire is from England and play anarcho-hardcore with chourses. Carlos Dunga is a hardcore band from Italy with funny singer. Alcoholocaust from Indonesia play precisely No Security influenced Scandinavian råpunk. Guess what? This is my favourite band so far, ha ha ha. It even sounds as if the singer is Swedish, even when he sings in English! I have heard of SSK from Oz before, it's grind crust core. I have read interviews with Step On It from Hungary so naturally curious to hear them - and they're good! Kind of metal guitars drives a sort of emo-grind-fastcore with mob choruses. Krap Nek from France play death metal or grind or whatever it is called that Unholy Grave and bands like that play. This music always felt like it was meant to be a joke and yeah I am smiling a little…Atomgevitter is Ploppy Pants editor Roddy on vox, is this power violence? I am so out of these genre labels that actually don't fucking trust anything I write in this here zine. Anyways, I like it. A lot actually. Guess this was first time I even heard the band, obviously I've seen the name bandied around for ages. TDML from England plays grind for 25 seconds. I like it! Idiots Parade from Slovakia power violence grind crust something. Motherspeed from Usa is like a youth crew type of band, 7 Seconds and US HC. I don't mind. Afterbirth is a crust band from Scotland and the band has a big sound. I guess the name is supposed to be profound, but the song is waaay too long so I skip to Bandanos from Brazil which play 80's metal crossover hardcore thrash. Calimoxto are from Puerto Rico and play sloppy emo hardcore (I guess), I dig the amateur feel (especially on the drums). Sakata are from Turkey and play gore grind something or other for a whopping twentyseven seconds, not bad. Festa Desperato from Czech did not even have to try to convince me of their worth because they're on the Framtid DVD and I am a big supporter: stenchy and d-beaty fast hardcore with darkish and angry vocals a la some Swedish band I forgot the name of. The Wankys must be some sort of joke, its just a fucking noise! Har-har. Seriously you'll know already that Th eWankys never fails to satisfy. Last band is Disleksick from Canada and its some sort of power violent crust slow hardcore with a very angry vocalist. **Buy this and/or shit your pants!** Suppose you need a contact for all this too hey? Send a turd to Roddy and he'll love you for ever → dirty_little_punk@hotmail.com

DÖMD #5 (44 pages, Sweden, 2009) - OK probably everyone except me have read this Swedish zine (in English language). It is a sort of smaller *Profane Existence* tyep fo fanzine with a lot of quality writing that will be of interest to everyone who likes punk today. Personally I think Sonny and Krogh would have been able to fit in 10 times as much text in those pages, ha ha, but then as you know I have issues with writing things in a concise and appropiately brief manner, perhaps they don't. That's a compliment. The zine has an interview with *Agrimonia*, a Swedish crust crossover to death metal band (or so I have heard described) that I have yet to listen to despite having both the album and demo,

but it's cool to read what they have to say about GBG and Swedish punk in 2009, but personally crust that is mixed with grind and metal fails to get me excited so… well the band is actually touring the UK in November 2009 so I'll find out then. Sylen from *Warvictims*, *Skitliv!* zine and *D-takt & Råpunk* is interviewed about the *Skitliv* Fanzine hoax, I know this was intended to be like ***the*** expose but I had already read all about it on the internet so what remains is a discussion between two Swedes in English about a zine that was written in Swedish (!). A lot of Swedish-language nuances and perhaps interest gets lost in the translation. But it is cool because this offers people that don't read Swedish a very rare insight into the Swedish scene. Punk 2009 is global and anyone making the effort to help non-locals to understand the local should be encouraged. The *Amebix* article is pretty cool (it's what I had intended with my own *Amebix* interview a few years ago, but since it no magazine wanted to run the article I never did bother to write it up as a narrative, argh). Again I think perhaps the whole *Amebix*-mania of 2009 has made the very mention of band too much for me to fathom. Perhaps I will feel different in a few years, I hope so because this was once my favourite band. The *3 Way Cum* retrospective is nice, for it was a band I got into very early, I think got sent the first 7" when it came out, I played it like crazy (until I discovered *Disrupt*, probably). On reflection I never knew much about the band, but to be honest there does not seem to be that much to say really. Listen to the first 7" -that's more than enough! Italian band *Pioggia Nera* also gets interviewed and for a band I never even heard of before this is most welcome, everything about them is like directive for me me to check them out…ha ha…the opinion piece on 'punk and commercialization' is most welcomed, but I think those conclusions should be taken even further! I wish there were reviews here but instead there's a very enjoyable spread on "the Best of 2008" which is great because the lists vindicate all my talk about these noisy bands, for the lists all have *Zyanose*, *the Wankys*, *Exithippies* etc. One of the coolest zines around, I only wish they'd lay off the crust and go more into noise. HA HA HA. **Buy this** (Email: krogh@domdfanzine.net)

DEMOS

Asocial Terror Fabrication - Demo 1 tape 2009 - The latest Japanese buzz band according to internet whispering campaigns, ATF sound as if they've taken the the basic of what *Death Dust Extractor* are doing and then run with it to a farfetched locial CONCLUSION OF NUCLEAR DEATH NOISE STENCH DISTORTIVE CRUST NIGHTMARE! The band call it "*terminal filth stench core killers*" influenced by "*philosophische anarchos*". I mean, come one: how can you not love this band already?!! To clarify, think of the best of the first wave of UK crust like E.N.T., Doom and Sore Throat but filtered through the sounds of a explosion at the nuclear plant, causing a deafening meltdown! Think Frigöra mixed with DDE. This is raw as a frozen motherfucker terminally exposed to radication motherfucker. Basic, rudimentary, loud and raw. Fucker. All the more reasons why you will love this. Band is said to include people from *Krossa* and *Zenocide*.

Sudor - Mierda en todas partes tape 2008 - This was already soldout so I had to be satisfied with a crappy dubbed version. This means no artwork, no titles, no lyrics, no nothing. But for the music. This is angry organic grassroot sounding Spanish hardcore dbeat, loose, basic, charmy. Can someone tell me more? It appears the band is from Toledo which I just learned is close to Madrid. On gig flyers the band is described as hardcore from Finland, which is amazingly funny -not because it is incorrect or misleading- but because if the singer had sung in Finnish it could very well be Finncore, as it is he's Spanish and therefore its Spanish HC. Well, fuck you nationality. Sudor (or Südor?) which means 'Sweat' (I think) has also released a live tape called Hardcore Es Punk Radical (fuck yeah!) which got upbeat review in MMR. But more interestingly it seems Sudor has put out a 7" already, called "*Ciudad Imperial*". I would love to own that -and the tapes. Oh this was supposed to be a review, ok here's my 2 pence's worth: Sudor sounds like a mix between Otan and MDC. Or MDC in Spanish. You can also hear Mob 47, Discharge and Anti-Cimex. The 12 songs even includes a Cimex cover, Warmachine, which is really lo-fi and out of sync and chaotic and entry-level musicianship that -well- meaning I should probably start a band right now. I mean listen to that guitar solo for gods sake! It is HILARIOUS but delirious! I bet the Sudan 7" is amazing. If I was you I would go out of my way to track down any tape or 7" or live show that bear the name Sudor.

Semen - Masas Obedientes Individuos Dominantes tape (Solo Para Punks, 2009) - Semen is a young Spanish d-beat band. The reputation of the debute tape has already spread all over the world and there's mp3s flowing on the internet (with particularly crap sound). Semen and Sudor are quite similar I guess, at least I always mention them in the same breath, but admittedly I don't claim to understand Spanish nuances and more importantly I have yet to see either band live (but I really would like to, someone bring them to the UK!). Anyway, while Sudor strives for Scandinavian HC inexperience makes them sound like a cross between Otan and MDC, Semen is going for a more straight to the point and structured d-beat, because of Spanish vocals it's inevitable to draw comparisons with MG-15 and Invasion/ Destino Final. The tape comes with a fanzine with a spiked hair skull punkrocker on the cover, wearing a Discharge t-shirt, a leather jacket with studs, CRASS patch, IV Reich and Kaaos pins. The punk-as-fuck looking zine has drawings, demo lyrics and if this was not enough the tape artwork is also a foldout poster. DIY! Awesome! By the way, I got this from Mario at Vida Disoluta distro only to find out that La Vida Es Un Mus distro also stocks it. I want more Semen (that sounds a bit funny, ha ha ha). **Semen y anarquia!!!!**

SEVEN INCHES

Atentado- "Todo Esta Oscuro Ep" 7" EP (Crust as Fuck/ Discos Enfermos) Tom *Evil Minded* zine put me onto this awesome band with the recommendation to "check out this Spanish Disclose band with female vocs - awesome!"

Atentatos is from Barcelona and is said to have members from Siberia, Horror and Uber. The band plays ear-deafening feedback-heavy and distorted Anti-cimex type guitar-driven d-beat with a definite Sacrilege meets Health Hazard (or perhaps Disrupt) type of angry female vocals. The four songs on this GREAT seven-inch have typical elements of d-beat BUT because I like this so much I feel compelled to write that Atentado songs are much more their own songs than simply "just another d-beat band". The two obvious things that put the band above the rest of d-beat bands are firstly the cool half-way between Discharge-and-Disclose guitar sound and secondly the great female singer who shouts in Spanish. The result is a unique raw and distortive sound! I don;lt know how to really describe this but I think this is fucking so good. The best song or rather the obvious song to stick out after only having played the record 30 times in a row (ha ha) is Muerte y destruccion which is a mid-tempo vintage Discharge-structured song with vocals that sounds almost exactly like it comes from the first Sacrilege 12". Enough said! It's awesome! Readers of More Noize will like this too. Last I looked this 7" can be found at most UK distro tables but I read online that Discos Enfermos in Spain has also re-pressed the record so you should have no problem finding it. I don't know what more to say, the record is beautiful and the music is loud and distorted just the way I like it. BUY. BUY. BUY. BUY.

D-clone/Mörpheme – Progressus split 7″ (Mouse Records, Japan, 2009) Three songs each by two of the world's most exciting and forward-looking über-noisy punk hardcore bands of today. Ok that should be enough for you to go out and buy it already, no further need for me to add anything. But I'll go on for the hell of it. D-Clone is on this third of vinyl release going for an almost harsh-noise thing. Perhaps the split live tape (soon to be released as a live 12″ , by Damaging Noise Records, allegedly) was not the accidental mess of sonic noise and feedback that it seemed? I mean the noise on that tape entirely drowns any recognisable D-Clone songs. So that was INTENTIONAL??? Now that is a revelation. This new record follows from where they left off on Drop A Noise Bomb, with lots of unpredictable breaks and weird tricks such as insane guitar distortion flicking on and off. I see now this is yet another precise influence from Disclose, for every damn Disclose record sounds different in some significant way and that's exactly what D-Clone proves that they are all about on this record. It is utterly super brilliant, absolutely terrifically awesome noize! Mörpheme, as expected, comes off with a vastly improved sound from the demo so now we can talk about them with some more confidence. Well, Mörpheme is part of a current wave of bands from the outside of Japan that are playing noisy punk that is partly inspired by some Japanese bands. Lebenden Toten is perhaps a good starting point of comparison. In the Mörpheme sound I hear a lot of shit that reminds me of things I get from Collapse Society and Deceiving Society (in other words Gloom). Crusty noisy lo-fi hardcore punk argghrhrgh. My friend Ben in Canada said he was surprised how much he liked it and I take it he is unlikely to get into Western Japanese-styled raw crust bands. As for me, well I am already looking forward to the seven-inch due to be released by Prank Records. You need to own this record if you are interested in punk for reasons more than just nostalgia. This is progressus indeed.

Attack SS – No Boss 7″ (Detonate Records, Denmark, 2009) Playing this record is a bit like volunteering to have brain-surgery. It's an explosion of ear-damage, crackling my head and through my ears I feel my brain is bleeding. With joy. Etc. On this debut seven-inch, ATTACK SS tries to finally find their own unique style. Previously they've been on a a bunch of compilations: On V/a Noise of Mind Vol.2 the band sounded like D-Clone playing early Chaos UK covers. On V/A Okazaki City Triangle Split Attack CD Attack SS sounded just like D-Clone but played a lot less well (in a good way). But on this first own vinyl Attack SS has managed to go beyond their previous almost too-close to D-Clone sound. That's not to say this is not a seven-inch full of ear damaging distortion! It is rooted in D-Beat, naturally, but your average fanzine editor nerd could write that it is as an extremely lo-fi version of early Zyanose mixed with D-Clone. Or, imagine a side project of Zyanose, Reality Crisis and perhaps Stagnation playing Disorder covers from the Driller Killer LP. Produced by D-Clone! That is how this sound like. Five totally unique noisy songs

full of echoes, effects, distortion, metal guitars, tempo changes, from raw noize to mid-tempo "crustrock", all mixed up with these unexpected breaks in distortion in middle of a song which suddenly charts off in a different direction (a la D-Clone), and this nonsense is afforded a great clean production! Totally weird! I wish I could see them live. This is easily one of the top 5 records this year (and two other entries on that list are reviewed on this very page). Lasse has done it again. Buy this or die of shame. White vinyl. Luxurious noise. But what the fuck is going-on with the cover? Silliest/funniest thing I ever saw!

System Fucker - S/t 7" EP (Crust War 2009) Another band that has taken up the call from D-Clone "we make next generation!" is System Fucker. The band has only been around for about a year, I think, but there is a demo that seemingly is impossible to find but a bunch of videos on YouTube (which has System Fucker playing the regular sidewalk outdoor show in Nagoya and being stopped by the police – see video) you'll not be surprised that the internet is full of whispering campaigns about this perhaps amazing (?) new band. So expectations were running high but thank fuck the wait is over, ha ha. Where D-Clone is a total Discharge and Disclose clone – complete with Discharge album covers on their Marshall speakers – System Fucker appears to be a self-styled Shit Lickers clone band. Where D-Clone have Discharge's slogan 'noise not music' logos on their leather jackets, System Fucker all have giant Shit Lickers logos on their hides. D-Clone does not try to emulate the sound of Discharge or Disclose, of course, instead playing a similar noise but because it is so blatantly over-the-top inventing almost a new style of distorted hardcore punk that is possibly even more deafening than that of their hero Disclose. The same thing applies to System Fucker, in that they don't at all sound like Shit Lickers (nor does the cover of 'War System')! The 5 seemingly random acts of noise committed on to record have a thick set near-harsh noise a la D-Clone but with much, much more less variation on the Discharge/Disclose model as mentioned going for some sort of Shit Lickers thing. This is a wall-of-sound-noise where the individual instruments are barely distinguishable from each other. The only guiding light in all of this is the singer, but he does not even try to sound like Cal or Tomas Jonsson. I wonder if he is trying to sound like Lasse Shit Lickers, well it don't sound like it! But without the singer you'd wonder why you're listening to the sound of two steam-engines crashing into a record shop. Jokes aside, imagine Gloom playing Shit Lickers covers, with a result more in the general direction of harsh noise than GBG 82. All of this is naturally guided by the D-Clone manifesto and in fact D-Clone members are even singing some backup choruses on this record (but good luck trying to hear any choruses, ha ha). Somehow this record makes me think of Giftgasattack demos that were so noisy and distorted that all you heard was feedback and sonic chaos. Is this a live recording or something? Before the first track there's stage banter, after another you can hear the band laughing (!) and after the last song, the Shit Lickers cover, the record fades out just as another song starts. Weird as fuck it is. If there were any more System Fucker songs as part of this session then it should have been a 10" or a 12"! All in all, this record has ALL the elements of a future cult record that collectors will want to pay very expensive sums for. System Fucker has with this record raised the bar for noisy punk music that extra mile of deafness finale total. I am mighty deaf, but impressed? Yes indeed.

CDS

The Wankys - 13th Demo (August '09, cd-r) Two new Wankys songs -*Don't make me laugh* and *Princess Wanky*- has noise punk masters playing injokes all over the Kyushua Leicester Island. I can only imagine *Princess Wanky* has something to do with the photo on this page (Thanks to Mr Sloppy Pants). I don't want to imagine what to that has to do with the honest concept of masturbation. HA HA HA. Anyway I totally look forward to hearing these tunes on a future release, until which these are added to my daily wankyterroarhrgrhgrhgrh. Oh and the last demo was fucking amazing as well. FUZZ!

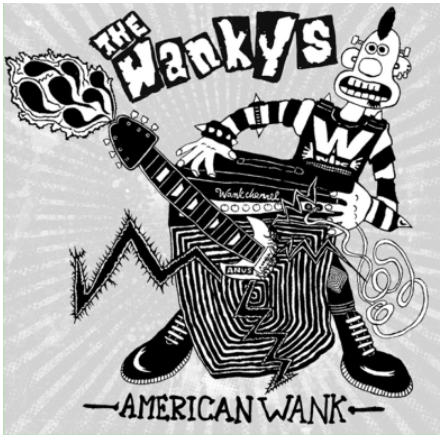
Dispose -Nightmare On Earth (CDR 2008) Yes, mid-period Disclose is the way to describe *Dispose*, in fact it's almost as if Nils has taken over the reins after Kawakami and now Disclose has changed name to

Dispose and moved to North of Sweden, ha ha ha. If you like *Disclose,* then you will ove this.

Dispose - Apocalypse Approaches - 5 track ep (cd-r, 2009) -Pretty good raw distorted d-beat from Swedish *Disclose*-clones *Dispose*. Fairly good crispy distorted guitar sound, wild more-Kawakami-than-Cal-*Discharge* styled vocals, bass & drums ditto. I am tempted to say this could have been a *Disclose* record. I think the last song is probably the best, but the standard is pretty high throughout. Yes, we're in 2009 & a Swedish band is copying style of a Japanese band that copied Swedish bands who copied English bands.

Dispose / Chaotic Disorder split- CD-R (Reset Not Equal Zero, Japan, 2009) - See *Dispose* reviews above, same thing applies & I am not being lazy saying that. 5 tracks of raw distorted *Disclose* obsession, in fact the fifth song is a *Dislose* cover. *Dispose* gets thumbs up from me not because they're Swedish nor because they sound like *Disclose* but because they're NOT professional musicians trying to recreate something that seems popular. If so they'd be going for a *D-Clone* type of thing, which they're not. Chaotic Disorder also has the same singer from *Dispose* on vocals (Nils). I am not sure if the idea is to sound like *Disorder* or *Chaotic Dischord*, I suppose it is, because the *Chaotic Dischord* logo is recreated on their other CD-R (see below). But I don't think Chaotic Disorder at all sound like the bands they stole the name/logo from. Well sort of in places…The first track on this split is called *Total Noise* and it's a slightly feedback-noisy chaotic "pogo punk" beat type of song, easily the best of all of them. The next track *Nertryckt i skiten* is in the vein of the first and I like that it's in Swedish. But after this it is like the intended direction of songs got lost for you're treated to a few not very special garagey punk songs. *Cut from the womb* is a good base for a good song. As is Useless-Rejected. Now these songs are starting to sound *a bit* like Tatuerade Snutkukarna, but not as chaotic if that makes sense. Cold World sounds like a song that something created with the Misfits in mind. *Massdeath and destruction* and the other two songs at the end are like songs that might as well could have worked just as well as Dispose songs, change the drums to d-beat and add a little distortion and play guitars wall-of-noise style…and so it goes. At best Chaotic Discorder may perhaps be said to be in the general direction of *Noisecat*, but at worst the band feels to me like a standard European punk that I think can only be created in the vacuum of a isolated small town. I heard so much of when I was younger. In fact I even played in a band like this. Except for the three last songs which are from 2007 & with Elin on guitar, all songs are from a quick hour-and-half's recording in 2008 that also saw Nils take on the guitar. (resetzero@hotmail.com)

Chaotic Disorder - Hardcore Thrash 2000-2004 (Reset Not Equal Zero, Japan 2009) Having just struggled to employ enough tact and diplomacy in writing the second half of the review above about the Chaotic Disorder split, in order not to piss of Nils who is a genuinely nice guy who is doing really worthwhile things with his other bands such as Dispose (he also plays in like 20,000 other bands including Kranium) I was a bit reluctant to play this collected recordings cd-r with no less than 40 songs on it, ha ha ha. Imagine my surprise as the first bunch of songs on here are actually really good. Well some of them at least. The first eigth tracks are from a demo from 2001 and these songs are fast one-minute hardcore thrash with female vocals. *Nerrusta* might just as well be a Mob 47 cover with almost identical lyrics and upbeat d-beat with fucking cool guitars and *Fuck authority* is actually in Swedish but it's a fast thrashy short song a la Protes Bengt perhaps. Songs like these are really cool I think. The next 8 songs are from a tape in 2001 and the songs are very muchlike the first tape with the addition of a MASSIVE distorted guitar! It's actually really great. A few unreleased songs follow which are mor eof the same but even better. The song *Lurad* reminds of Japanese bands that play noise and punk but with modern influences, such as the S.C.U.M. Or perhaps it's a bit like what Fy Fan is doing today -eight years later- in mixing this distortive hardcore sound with Swedish vocals and traditional Swedish punk. But the next seven tracks which are from their 2003 cassette has Nils (I guess) taking over the vocals and the general sound changes as well. It's still very cool, but is moreof a sort of råpunk style of Swedish punk a la perhaps Absurd or SSG or Mob 47 or jany band from the first three Really Fast compilations. Oh, fucking hilariously on the angsty *Alla jävlar ljuger* is sounds as if Nils is actually singing *alla jävla judar* instead of 'everyone fucking lies', it sounds as if he's singing "all fucking jews" fucking hilarious. Anyway, a second tape from 2003 sees the previous new direction take on a marginally more d-beat style, perhaps like early Asocial. It's actually rather good and there are a bunch of cool songs such as *Kaffe och råpunk* which lyrics translating as 'coffee and raw punk makes me happy'. The last bunch of songs are 'unreleased' from 2004 as are some of the songs from the split (reviewed above). But the version of *Total Noise* is not as good I think. The last song *Work for Nothing* has the weirdest echo-chorus-effects I ever heard. Funny. Finally, Chaotic Disorder just recorded a new demo which will be reviewed in here as well. Did I say the band has beena round since 1993? Wow.



Formby Channel - Demo (2009) CD-R - You have read the letters sections where a letter from George introduces the band. I got that letter along with this two-track CD-R. This is some seriously noisy punk with some curious sounding guitar harmonies. Dual vocals, one insane and one crazy, who knows where this will stop!!!? Well in Denmark as it happens, as Detonate will release this as a split with *Noisecat*.

The Wankys - American Wamk CD (RFLR, 2009) - This is a complete discography CD marketed at American wankers. HA HA HA. All in all 35 tracks. It has the soon-to-be released *Weapons of Musical Destruction* 8" LP - this recording is incredibly harsh on the old ears - as well as the fucking über-classic first album *Very Best of Hero*, the majestic split with Exithippies, the two singles. This CD is amazing! And very handy for out-of-home excursions, say if you have a lover somewhere and fancy bringing along some music to break the ice. If you buy the Japan version you get a DVD with live videos instead. Or if you're like me you buy both versions. And the vinyls. HA HA HA. I can't wait until the new vinyl comes out. More noize!

LPs

War Cry - Keep Drinking Attitude 12" LP (Crust War, demo reissue) Everyone knows about this by now. I am not going to pretend that not everyone knows everything so I'll cut to the chase: plenty of short crust songs that seem inspired to some level by bands like the Swedish Distortion crust bands of 1990s (Dischange, Dissober etc) but at the same time sounding like a few other 1990s Japanese crust a la *Deconstruction* and others. The demo came out in 1994 and seems to have been spread fairly well out in the world (based on how many have the original tape or dubs of tape, I do have a very vague recollection of this from waaay back but perhaps my memory is defeating me) . Eitherway, this is a Crust War records vinyl reissue which have the complete demo of 24 songs. I rather like it. Cover art is cool as fuck. Crust War release slate is almost always surprising and almost amazing, this is one such.

Fy Fan - Golden Times 2007-2009 CD (Too Circle Records, TCR-030- 2009) Fy Fan is a Swedish band that the whole world loves but which took me a long time to bother with. I kind of assumed Fy Fan were sort of a Fucked Up type of upstart hipster band, but instead of being a modern take on Poison Idea I though Fy Fan was a modern take on the gods of Swedish punk such as Missbrukarna. This says more about me than it does about Fy Fan. So shot me. Anyhows, this CD compiles the Åh Nej 7" (Adult Crash, 2009) and the S/t 7" (Feral Ward, 2007) with four newly recorded songs and was released in time for the Japanese tour (on the very day that I write this review - 22 September 2009- Fy Fan will headline a show at Socio in Osaka, Japan, that has System Fucker, Lastsentence, Ferocious X, Zyanose and Persevere playing support - for noisy punk in 2009 I think you'd be struggling to dream up a better show line up if you tried, for that list includes three of the top 10 bands in the world today). I am digressing, or drolling, you decide. Anyways as I was saying, the first bunch of songs are entirely new songs I think and they're fuzzy fast energic retro three-chord hardcore songs. At best I could stretch my imagination and suggest it's a sort of early Poison Idea, Missbrukarna, No Security shit with screamo vox a la early Totalitär. There is something very infectious about these dudes, because I keep playing the CD at work almost every day. This has gone on for a long time now. The newer songs are great but not as instantly catchy as the older songs. The new songs are possibly a bit more distorted *a la* Japanese hardcore bands (but not like Japanese noise bands mind you!). I like the thinking of a lyricist who writes songs playing on words such as *Kristen Rensing* -which is a play on the Missbrukarna ultra-hit, of course.. But it is only when the the old seven inches start that I seriously start bouncing in my chair. From the outset of *Snicksnack* via the *Missbrukarna* cover (*Jag ska överleva)* to the last track which is a cover of Nisses Nötter I am scratching my balls and dreaming of snus. This is great energitic modern hardcore of 2009, taking an equal measure of the Japanese approach to punk while also stealing from the oldies of the fatherland. I think they're best when they go into homage-mode and cover or scramble together old Swedish punk hits. If they can write songs as great as when they're covering other bands they would be a fucking great band, in the meanwhile I will enjoy a good band play great covers. Hell, I can't think of a better band to cover one of the best hardcore songs ever written, namely Tottis' Vänd Dig Inte Om. How about they do this on the next record? Buy this. (For the record, Too Circle Records is a Japanese label that releases the exciting compilation series called Deny The Report, I mean I've only heard Vol. 5 which has Impara and Isterismo, but those two are very exicting bands if my opinion counts anyhow, check it all out here: www005.upp.so-net.ne.jp/toocircle/).

V/A Sverigemangel -Punk & hardcore compilation –Brutal musik för en brutal värld (Anarkopunx Records/Container Rock Produktion, CD/LP 2008) I am probably the last person in the world to listen to this. First let me say it has the ugliest cover art ever. Absolutely horrible. Anyway, this CD compiles tons of Swedish bands, as I had barely heard any of them before I was very excited indeed. However, as it turns out almost all the bands are crap

so in that sense the cover art is actually entirely appropiate. I have censured myself here, for one day I may want to show my face in Sweden again. But I'll mention the kinder things I have to say about the record: *Human Waste* shares members with *Warvictims* & they're ok, a little too much extreme metal though, but that cheesy metal shit is marginal overall. *Not Enough Hate* at least sound like they are from the same country as *Anti-Cimex* but they're come across a bit macho-metal, kind of like later *Driller Killer*. I grew up listening to *Rövsvett* so I was expecting them to kick the front teeth out of all these lame extreme metal bands. Well I almost shat myself for the band are now heavier than ever before & perhaps closer to this crust-metal thing that is so popular nowadays. Points for still playing but not much else. *Slaktattack* have only one song -about the OG urban ghetto of Göteborg called Bergsjön, which sounds good already on paper- and it's a great killer Scandi d-beat, thank god! Finally some Swedish mangel! Shame they weren't given the first 30 tracks. *Sprängd* are not bad either, first song is 1 minute long, very little metal, mostly mangel punk. Second song give *Rövsvett* a reason to retire (oops) because it actually sounds like a vintage *Rövsvett* song! Is it a cover? Third song don't disappoint either. Well done! This whole damn CD should have been a *Slakattack / Sprängd* split-CD. Next up: Motör-punk from *Von Böom*, a band you all remember from an early *V/a Really Fast* compilation. Well they're surprsingly good for a "come-back" band. *Våld Mot Tjänsteman* plays good old Swedish mangel with a loose singer that can't sing which means I have to give them a mark of approval -except they do some sort of shitty national anthem shit, which is so generic for Swedish garage punk bands- but at least they're still a PUNK band which is more than can be said about most bands on this compilation. So, that's about it. Lets sum up. In a nutshell this CD has to 80% bands that sound like they are actually playing some sort of modern extreme metal as opposed to MANGEL. These bands have more in common with *Dimmur Borgir* & *Dark Tranquillity* than *Totalitär*, *Huvudtvätt*, *Mob 47*, *Disarm* & *Anti-Cimex*. Which is fine with me, play whatever music you like. I am just reacting to the name of the compialtion, which should be associated with bands like MOB 47. When did death metal & black metal become MANGEL? *Moment Maniacs* must be the single most influential punk band in Sweden today because all of these bands sound like them. I am not saying that Swedish punk bands should become retrogrades and try to sound like classic Swedish punk bands, nor am I saying that punk bands can't take inspiration from other genres. On the contrary I want punk to be forward looking & ever-changing. But it's hard to accept that it must become another extreme metal genre in order to develop... Answer = try harder?

V/a Beer & Noise Omnibus CD-R (?, 2009) - Here's an odd one. I was sent this for review but there is no information, no artwork, no nothing. The letter was stamped Holland so this is perhaps released by a European label. What the name of the label is I don't know. Please get in contact if you sent me this because it is actually really good. There's 18 tracks on the CD-r (which has the title written in marker pen) and I guess the songs are performed by at least three or perhaps four different bands. It could be more, or less. Sorry I don't have any band names either. Basically the first bunch of songs are characterised by total chaotic bass playing which I could probably play better, distorted reverb vocals, one guitar that is very distorted and another that is just out of tune. The next band sound like a cross between early *Disorder* and early *Chaos UK* but sung in a language I can't recognise. Is it Russian? Polish? French? God knows. The next band (I think) are totally ripping off Swankys to the point of vocals being totally over the top. In short, this is a must listen! Someone should find out what the deal is and release this as a LP.

Guest Reviewer Dan McGregor from Lotus Fucker:

V/A - Demented Anthem hardcore Assemblage CD

Here's some track-by-track comments on this enormous comp CD that Souichi just released on his label Under the Surface Records. Conclusion: A great mix CD of exclusive tracks from Japan, the US, and Canada. I would buy it, it's a pretty good listen and lives up to the hype as one of the better comps to come out in recent years. **Worms' Meat** - "Burn Now": I was pretty underwhelmed by Four Stupid Brains EP but this song blows everything on that record out of the water. Solid high-charge normal Japanese hardcore, but perfectly done slightly effected guitar tone and kinda hippy/poppy/trippy intro and breakdowns really clinch this song. Chorus has a great anthemic melody to it. This is right up my alley. **Doomsday hour** - "Impossible": Wasn't so stoked on what I'd heard around town but this is pretty legit high-charge hardcore punk, obvious Japanese leanings but with a bit of American burliness to it with a heavy chunky guitar tone. Not even the crap punching-a-piece-of-paper bass drum can spoil this. Great track!! Now I'm kinda interested in hearing more. **Blowback** - "Can You Begin to Run": ack ack, one of the best mid-paced rockers Blowback's got, always a treat to hear this live, but the demo quality production really holds this back. I would be into a raw punk record sounding like this, but rock-and-roll Japanese hardcore should sound like a million bucks in my mind, not kinda raw and blown out like this. Love this song but wish they had done a legit recording like every other band on here.. **Diskonected** - "Enemy of Life": Great bouncing UK-82-ish punk, I think maybe from Canada? but I'm not sure. Simple but really well constructed. PERFECT amount of reverb on the vocals. Would have benefitted from a slightly beefier bass tone to make the bass breaks a bit more effective and round out the low end. Would like to hear more from this band, I'd never even heard of them before. **Destroyed Natural Beast** - "24": Is this really ex-Gouka? No audio relations here. Mid-paced raw and jangling ADK-ish punk stuff. It's good for what it is, there are parts I like, but overall it's not too inspiring. There's something weird happening in the guitar distortion that I don't like, tone changes that don't fit/make sense. Kinda kills the vibe for me. Song feels WAY longer than it actually is too. **Mikazuki Bakuondan** - Japanese title: Super into this!!! Bouncing rampaging modern Japanese hardcore. GREAT bridge to the chorus, and love the guitar bend at the end of each verse. SUPER bouncy rock-and-roll riffs, makes me think of pogo-

ing and frogs. The vicious and kinda distorted vocals really clinch this for me and save it from sounding silly in the least. Was into their first 7" too, and this is even better. I hope there'll be more!! **Tolar** - "Life in a Daze": Surprised how much I liked this. Brutal crustcore from TX I think, compressed Swedish sound, brutal vocals, but it's FAST and FURIOUS, which is increasingly rare in this style. Fast drumming and mean riffs really clinch this for me. Will buy a record if it crosses my way. **No Value** - "To The Future, With Nothing": Ahhhh love it. Short fast and loud kinda band. Raw guitars, blown out drums, blown out squeaking female vocals, rock and roll riffs with blastbeats....great song any way you cut it, great band, great style, etc etc. I like this band WAY more than Mind of Asian, mostly because they're more raw. **Bludwulf**: This track is embarassingly bad. **Clown** - "Open Eyes": Biggest surprise for me. This rocks!! Tough Japacore. A vast improvement over anything on their first LP. Sounds tough as nails and mean as fuck. Cheat-beating drummer sounds great here, good driving rampaging sound with running hi-hats, mettalic guitars sound meaty, bass lead and 2 guitar solo for maximum air-guitaring, guest vocals from Reality Crisis guy I think, great gang vocals on the chorus, breakdown sounds mean as hell....This is the kind of material I was expecting from the get-go based on the hype. Livestock World CD kinda sucks but I could listen to songs like "Open Eyes" all day long. **After the Bombs** - "Bloody Aftermath": Straight up Sacrilege worship from Canadia. LOVE the drum sound, rough snare, trashed cymbals, perfectly sticked d-beat, so into it. Vocals still have too much reverb, kinda kills it, but it's better here than on other records I've heard. Riffs are adequately heavy and crusty. If all their records sound like this, I would buy them, but unfortunately I think most of them are even heavier on the reverbed vocals. **Kriegshog** - "Warfear": Oh shit! Everyone's favorite new raw punk darlings. One of their better songs too. Totally blown out d-beat raw punk. Generic but so well executed. I am obviously all about it.**Nightbringer** - "Stray Dog Running": Andy's band!! SO GOOD. I've been in love with this band since I first heard their demo some years ago. Been patiently waiting for a record. Still waiting. This song kinda eases the pain. Great rocking hardcore punk with some Japanese overtones. Just love their vibes....the hardman's swagger of the rock riffs, high-charge punk drums and songwriting, expressive and powerful vocals matched to Andy's ferocious backing vocals, motorcycles, being tough, rocking out, free spirit, harmonicas, love, etc etc.....love this band and love this song. **Origin of (M)** - Japanese title: Surprisingly into this. I remember hearing a few songs in passing some years ago and not being into it, and live they were good but kinda powned by AI and Blowback and such, but I am way into this track. Sounds kinda like the faster songs off the early Forward records, but with more straight-forward drumming. Into it, would like to hear more, etc etc. **Jabara** - "Nezumikou": Whoa, weird song. BIG change in sound since the LP on Prank. I didn't like their most recent 7", but they were good live, and I am into this song. Short and snappy parts, spazztic songwriting, kinda noisey and fuzzy, more "punk" than "hardcore" if you know what I mean....kinda difficult to describe well because it doesn't sound much like anything else. Vibes are kinda similar to Aburadako flexi, but I dunno if that's a good comparison. Anyway, it's very cool, would like to hear more. **Unit 21** - "Punching It In": Waaay better than anything else I've heard from them. Americans trying to sound Japanese and doing an ok job. Big and burly production, heavy guitars kinda detract from the rocking power, but good songwriting and a great vocal performance keep it together. Thumbs up! **AI**- "War Tribes on Protest": Whoa whoa whoa, excited to hear this one because it stood out to me live. A great mid-paced rager, kinda fuzzy guitar tone, great chorus that just begs for crucial singing along, great dynamics and layered solos, and Koide really goes all out on the vocals. PERFECT. Need a new record from this band!! One of the best in the world!! **Crossface** - Japanese title: Definitely one of the best songs on this comp, despite the kinda crap guitar tone in the chorus....needed to be less trebly and less fuzzy, like in previous records. Regardless, SO into the style here. If there were ever a band that knew how to write a dynamic hardcore song, it's these guys....love the kinda creepy arpeggios in the verses into the rocking choruses with a high-charge rhythm section throughout. This band can do no wrong. **World Burns to Death** - "Babylon Endures": I'm kinda skeptical about saying this is the best WBTD song yet....but if it's not, it sure is close. Similar vibes as the third LP, lots of snare rolls, interesting stop/start parts and arrangements, epic guitar solos and transitions, but I think this is significantly better than anything on that record....Tone of the guitar solo is PERFECT, someone was paying attention to Chelsea in the studio methinks. heavy sound, drums are full of tone, Jack's vocals are gruff and effected nicely.....I think this is the sound they were always aiming for. **Agression** - "Play More": Boring street punk stuff. NEXT. **One Day**: Mediocre rocking mid-paced Japacore. Motorhead comparisons are obvious. I was going to write this band off but I actually heard some other songs that are considerably faster, meaner, better, and more to my liking. Dunno why they didn't use those.... **Warcry** - "Not So Distant Future": Alternate version from the third LP. You know the drill. I love this band, I love this song. however, it would have been cooler if they'd gone back into the chorus after that huge long noisey outro rather than just ending the song there. **No Problem**: I'm not really reviewing a song called "Woo-haa". It's not that great anyway. Mediocre mid-paced rocking Japacore. **Crude** - "Carry It Through Now and Tomorrow": Now this is what I'm talking about!! Again, this one stuck with me when I saw it live, glad it's on record now. Crude's definitely taken a more "hardcore" direction: shorter and more frantic songs, drums are all over the map, songwriting is less dynamic and rocking and more high-charge and vicious....I know some

people don't care for the change so much but I LOVE IT. I love the stop/start parts in this song, and that dynamic waltzing bridge, and the layered vocals....but the compression on this song makes it sound a little too clustered for the amount of stuff going on. **Inepsy** - "Anti-System": Still not into this band. Bland rocking d-beat from Canada. Crusty overtones. Gruff vocals. Just....really slow and bland to me. Powerless. **Severed head of State** - "The Coming huns": Ahhh a pleasant return to form compared to the last LP. No mid-paced Motorheading here, this is legit high-charge hardcore punk....sounds much more like the earlier stuff because of the heavy and compressed production, and effected vocals. Songwriting is more akin to earlier stuff too but more straight-forward. Epic guitar leads are perfect. Now I secretly hope for another ShOS record that sounds like this.... **Nightmare** - "The Lie Spreading": No comment necessary. Best band!!!!! Wish **Inmates** and **Fucked Up** had made it on here like planned, but even so.....great comp!!"

LIVES

Fucked Up, The Ghost of a Thousand, The Garage, London, £12. August 4. - First was a band called the *Ghost of Thousand* and it is a mainstream music label company hardcore band marketed at teenage girls, emo-boys, students and mothers. Imagine a British *the Hives* mixed with *the Gallows* (which I had the misfortune to watch once), all of them wearing white clothes to boot, and fashionable tattooes, and haircuts with straightened fringes etc. Musically its *Kill Switch Engage* type of populist screamo hardcore of sorts. Music good for driving people that like music such as Discharge, Wretched, Confuse or Disorder to want commit massmurder. I know of *KSE* because I have also had the misfortune to see them. It is a band that play pukevomitfullpisspoorshit music, in a bad way. But back to *Thousand Ghostbusters*, well at least they were consious about the funny little paradox of them playing something that is stolen from DIY hardcore but streamlined for a decidedly non-DIY mainstream audience. For they actually begged forgiveness and acceptance from the older members of the audience for doing so! Which was funny because Andy Shocker and me where probably the oldest people there. Fucking kids. Someone give them swineflu, please. Anyway, *Fucked-Up* played & the front dude was as always very engaging and brought the whole place into smiles. But the 10 people playing guitars behind him were kind of boring to see. The main thing I got from seeing this fuckedup spectacle is that in 2009 everyone knows everything. You know. My mother knows Black Flag & Minor Threat. My neighbor wears a Confuse t-shirt. I see my boss in the audience to *Corrupted,* wearing a Venom t-shirt and smoking weed with the number 38 bus driver. But, so what? Everyone can do that old punk thing. The only thing I am wondering is: Who is going to bringing DO-IT-YOURSELF HARDCORE into the 22nd century? Who I ask you? If its *Ghostbusters* then I will have to stop listening to music. £12 to boot, good thing I got in for free but next time I won't go even if you pay me for it, mother fuckers. Audience: 150-200, student types without a drop of rebellion in them.

D-Control, War/System, The Wankys & others, Italian Squat Benefit show, Grosvenor, Stockwell, London, sometime in July. £4. *D-Control* are a punk crust band that are chaotic & fun to watch but they're not really any good, ha ha ha. They play standard-issue crust punk, a scream here & a d-beat there. *War/System* usually play a standard British crustcore -not at all *Shit Lickers* inspired as the name may imply, sadly I ahould add. But the best thing going for the band is the singer who seems to really want to believe in what he sings, because this is not just music. **HOWEVER** this night was their '*Grave New World*' moment, I noticed it immediately when the drummer walked in looking a bit different -he had a *Venom*-styled perm hairdo. Then the music was of an entirely different tempo than when I have seen them before. Mid-tempo but twice the amount of drum beats! It was like they were possessed! By *Venom*! I loved it. In one brush *War/System* became this amazing band with all these subtleties & nuances! I really liked the "new direction". The old songs sound so much better now. I imagine the drummer must have showed up at rehearsal one day to say "Ok guys, from now on I am going to play drums like early Black Metal thrash a la *Venom / Bathory* & if you don't like it I am going to quit and start a new band, it's up to you". Or else they thought it was Halloween and that it was fun to play horror-style? The only thing now is to get rid of that dash in the band name and adding an "A" at the end, to make *Warsystema* -now that is an appropriate name for a Celtic Frost meets Discharge modern crust band!!! ha ha ha. Then *the Wankys* played. Now they're not a crust band. In fact they have an anti-crust song. This was largely a crust show. But the crusties did not even bother to watch the Wankys. Instead they stood outside in the rain when the *Wankys* played. But that's cool, the 9 people watching the Wankys got to see a *Wankys* set that only gets better and better. Wow. I left after the Wank attack, for I had to catch last train home, there was supposed to be at least two more bands including an Italian jazz band but I am not sure if they played or not, probably not in light of the poor attendance. Audience: 5 paying, 20 in pub, total 25 at best? Punks not dead!

DISCARDED at Dew Drop Pub Saturday 22 August

Great squat and cool venue, hope to see more bands there. Discarded plays Absolute Country of Anti-Cimex type d-beat with true Swedish style. Pretty much a rough diamond still, but this band will def get better as they play more. Rato's a exemplaric punk and a good singer. I enjoyed it! And by all accounts so did the ladies, particularly the one that took him home afterwards he he he. Audience: 50-100.

TERVEET KÄDET at Grosvenor Pub Sunday 24 August

Holy smoke! Best concert I've seen probably ever! I am lost for words (not really, but words don't do justice). 40 minutes worth of 25-30 great TK killers from the bands 29 year long career. I was sweating like crazy and bouncing up and down through out. Amazing band. There were also other bands but frankly I can't even remember who or what they were. Audience: 100-120. | morenoize#4 (FEB/MAR'10) w GIFTGASATTACK/SEEYOUINHELL/D-CLONE etc.